The Emerging Economics of Small Diameter Timber

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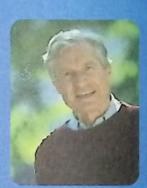
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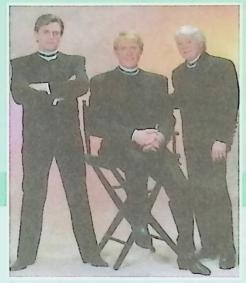
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On February 16th, The Lettermen celebrate a legacy of over 45 years of unique harmony in a performance at The Ross Ragland Theater in Klamath Falls (see Artscene, p. 32).



Chamber Music Concerts presents Czech Nonet on February 9th, 8 pm, and February 10th, 3 pm at the SOU Music Recital Hall in Ashland (see Artscene, p. 32).



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ON THE COVER

Chute yarding system set up by Out of the Woods Ecoforestry of the Applegate and Ashland. Photo: Daniel Newberry

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By Daniel Newberry

Foresters and ecologists agree passionately that immediate changes in forest management must be made to reduce fire risk in the Klamath-Siskiyou mountains. If not, they predict that the half-million acre Biscuit fire of 2002 may be a common occurrence in the near future. Much of this fire risk is posed by smaller trees that act as 'ladder fuels' to lift a manageable, low intensity fire into an unstoppable catastrophic fire that burns rapidly through the forest canopy. Until recently, these smaller diameter trees have been overlooked commercially in favor of larger trees that are more cost-effective to remove and process. With a dwindling supply of larger trees and a changed public perception that generally favors the preservation of large trees, the recognition of the fire risk posed by an overabundance of smaller diameter trees has led to an emerging consensus that smaller trees are an economic resource rather than a liability to be cut and burned in place.

Daniel Newberry, a local hydrologist and environmental consultant who lives in the Applegate Valley, explores the growing industry surrounding the harvest of small diameter timber. The potential for growth is measurable and while there are those who oppose such harvesting, there are a greater number of folks who are becoming proponents of such practices that lead to jobs, fire suppression, and in some cases local energy independence.

"Creek Bottom" Fiber Platter by Nancy Pagani of AMBUS Gallery in Medford (see Artscene, p. 32).



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Our Own Mikado

t was the kind of situation that you might expect a Hollywood writer to develop for a satirical movie or play. Lawyers for the Federal Communications Commission (FCC) were appearing in a New York federal courtroom defending the Commission against a claim from television networks that the FCC's recently re-interpreted "indecency rules" were unconstitutional. Broadcasters had charged that the FCC's "standards" were unconstitutionally vague and interfered with constitutionally protected rights of free speech.

What made this mini-drama ludicrous was the announcement by C-SPAN that it intended to televise the court proceedings (which would naturally have contained forbidden words), something which the cable channel could do since cable television content is not subject to the FCC's indecency rules. Radio and television broadcasters. however, could not do so without violating the FCC's indecency rules. If Gilbert and Sullivan had lived in the television age, they might very well have used this contradiction as a plot device to poke fun at the government as they often did in their topsyturvy on-stage world in which mindless social conventions and laborious governmental bureaucracy were lampooned.

The reason that the on-air broadcasters could not broadcast the trial was because the uttering, on a radio or television that station, of the words which had occasioned the suit arguably (no one really knows) violated the Commission's prohibition against broadcasting "indecent" material. Cable television channels, whose operations do not fall under the FCC's jurisdiction, have no such prohibition and, therefore, could broadcast the court proceedings.

If broadcast stations turned off their transmitters, and just sent their programming to America's homes via cable, they would also be exempt from the FCC's jurisdiction. Over 70% of America's homes receive television via cable connections and more than half of America's TV viewing is to cable-only channels whose content are not simultaneously

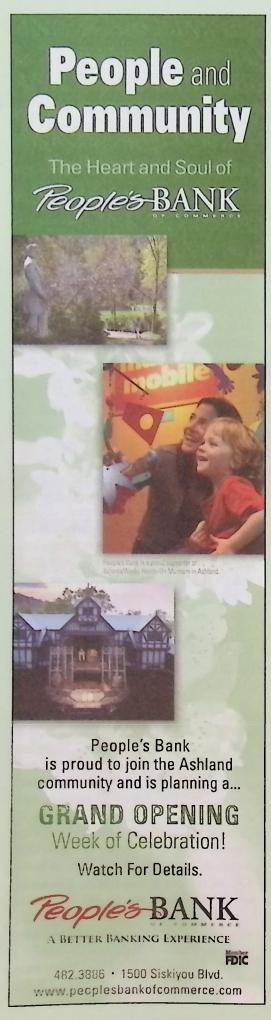
broadcast over the air. So the heart of the FCC's regulatory authority is aimed at arguably the most visible, but minority, of America's television viewing. One can conjure up a picture of a newly-written Gilbert and Sullivan opus in which the Mikado, the Lord High Executioner of Broadcast Programming, sings his patter song about letting "the punishment fit the crime" while simultaneously providing "a source of innocent merriment" for the populace.

This is mindless regulatory nonsense. The prohibition against broadcasting "obscene, profane or indecent" programming dates back to the dawn of radio. The heart of the most recent FCC foray into protecting the nation's "morals" involves neither obscenity nor profanity. The former has been more or less statutorily defined and what used to be called profanity has become so commonplace in American speech that no one could prosecute it with a straight face. Rather, the FCC finds itself in court over its attempt to regulate the broadcast of "indecent" programming.

The concept of obscenity has been reasonably well-defined in the twentieth and twenty-first centuries during which broadcasting has existed. Not so for indecency.

The prosecution for violating the indecency prohibition, upon which the FCC's recent actions rely, occurred in Portland, Oregon in 1930. The radio station involved, KWBS, lost its license and the radio personality involved was fined and jailed. What could have been broadcast in 1930 that would occasion such penalties? As part of telling the history of radio and television in Oregon, in a book I am currently writing, I wanted to know the answer to that question but I had to go to the National Archives in Washington, D.C. to dig out the hearing records to find the answer because newspapers of the day didn't feel they could print what had been uttered over KWBS's airwaves.

The answer was shocking. There were no "dirty words" broadcast over KWBS. But rather an Oregon CONTINUED ON PG 25





Jefferson Almanac

Lara Florez

River Love

he alder are hanging catkins, ruddy or green, over the rush of the Coast Fork and today I am waiting to see if the wood ducks have returned. Last year a pair nested in the willow bank, and in late spring eight babies wove behind their mother, in and out of the recesses. This is possibly my one true fanaticism, this daily walk to the river. It is the place where I go when the synapses get jumpy, when the children get squirrelly from being too long in the house. We walk to the river to see what

we might find there, and every day it is new.

My life has been lived on tributaries, Sykes Creek, East Evans Creek, Wards Creek, all convergence leading to the Rogue. Oregon is its water-

ways, its mountain snow pack and lakes, its tremulous journeys to the sea. In the Rogue Valley I experienced more than one momentous occasion on the banks of creeks or rivers. My first kiss adjacent to Bear Creek, my first apartment a shared basement at Marial Lodge on the lower Rogue, I received my degree along Lithia Creek, and though I could rarely afford a water view, I have somehow managed to remain always within walking distance of a waterway.

When my parents moved to East Evans Creek, I was seven. In the fall, salmon would run, their ragged bodies live and dead a source of endless fascination for my brother and I. In winter the creek rose wild and muddy, flooding our garden and lower pasture. In the summer the water was always cool and deep enough to swim through the heat, until the rains. My days were spent at the edge of water, draped in tree branches or walking the rock beach. When I traveled into the Evans Valley at the end of last summer, the creek of my childhood was slow

and murky. It is now an endangered waterway, and by the BLM, the Oregon Department of Fish and Wildlife, Trout Unlimited and other local groups, efforts have been made to reclaim and restore it. It is the focus of an Oregon Water Trust project, due to its low flow and high water temperatures. Evans Creek is habitat for winter and summer steelhead, Coho, fall Chinook, and cutthroat trout, an awareness I had little use for at seven, but that I understood intrinsically each time I held my breath and ducked under the cool

summer water. Blessing might be a word for it, whatever that thing is that contributes so to our quality of life. Another might be home.

I now live in the Willamette Valley where I have noticed for the

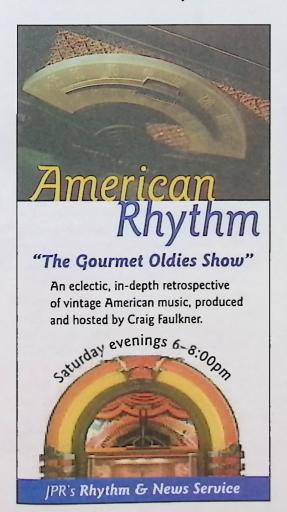
first time how water runs beneath my feet, streams diverted into culverts under the streets, where I see the origin of those tiny seasonal streams, springs and seeps, bubbling along the hillsides, channeled into ditches, forced underground. Here I have come to know Silk Creek, the Row River, and the Coast Fork. Each is integral to the way my community functions, each beloved, and each troubled by problems of turbidity, pollution, warmth and the failures of history. There are two primary influences to the life of a river: What is taken out of it, and what is put into it. Cottage Grove has a current population of 9,000. When we reach the 10,000 mark, state guidelines will determine a radical shift in how we care for our storm water. Instead of being diverted automatically into the creeks and rivers it will need to be treated on site. Drainage swales, natural landscaping, permeable paving, all these technologies serve to filter the surface runoff before it reenters the arterial system, before it flows into the blood of what many of us



so impossibly love. This is one way to show our affection by protection, by policy, but there exist many more.

This is another, this daily walk I do. I am not alone in these perambulations, there are others as habitual as I. The man with his golden retriever, the woman with her beautiful coats and jewelry, the kids who deliver cracked corn all winter for the ducks and geese. The Coast Fork is alive. for all of its woes. My children and I look to the kingfisher and heron as proof of this. to the freshwater mussels and crawdads. the waving bodies of juvenile fish. In the channel, so low from the road, I can almost imagine that the other world of cars and storm water and underground streams doesn't exist. I can almost imagine that, and I think of Mary Oliver's poem Entering the Kingdom, her words a rhythm like the waves at the riverbank: The dream of my life / Is to lie down by a slow river / And stare at the light in the trees- / To learn something by being nothing / A little while but the rich / Lens of attention.

Lara Florez lives, writes, walks and parents in the Willamette Valley.



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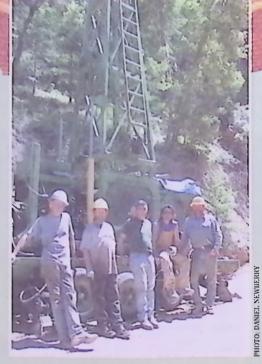
The Emerging Economics of Small Diameter Timber

By Daniel Newberry

oresters and ecologists agree passionately that immediate changes in forest management must be made to reduce fire risk in the Klamath-Siskiyou mountains. If not, they predict that the half-million acre Biscuit fire of 2002 may be a common occurrence in the near future. Much of this fire risk is posed by smaller trees that act as 'ladder fuels' to lift a manageable, low intensity fire into an unstoppable catastrophic fire that burns rapidly through the forest canopy. Until recently, these smaller diameter trees have been overlooked commercially in favor of larger trees that are more cost-effective to remove and process. With a dwindling supply of larger trees and a changed public perception that generally favors the preservation of large trees, the recognition of the fire risk posed by an overabundance of smaller diameter trees has led to an emerging consensus that smaller trees are an economic resource rather than a liability to be cut and burned in place.

Ironically, fire suppression is now considered the primary culprit responsible for the fire-prone condition of regional forests. For centuries, fire swept through regional forests on a frequent basis. This natural thinning process often burned away the ladder fuels in a less intense and devastating manner that left forests less prone to catastrophic fires. Forest fires in the twentieth century were perceived as enemies to be eradicated to save timber, a valuable economic resource that sustained local economies.

In an effort to quantify small diameter



Truck-mounted mobile yarding system and Hayfork loggers. Photo: Daniel Newberry

resources on federal land in the Rogue River basin, the federal government conducted a study in 1999 that estimated that 6 Billion board feet of timber between 5 and 12 inches in diameter was available on land designated available for harvest. Of that total, 1.2 Billion board feet was within 1,000 feet of roads and avoided steep slopes—on land that was unlikely to cause significant impacts. A board-foot is the volume equivalent to a piece of finished lumber one foot lent to a piece of finished lumber one foot on each side with a thickness of one inch. The average new home in lumber.

13,800 board-feet of framing lumber.

Jackson and Josephine counties in southern Oregon have the region's highest and employ-fire danger. Timber harvest

ment in these counties peaked in the late 1970s, according to a recent report. Employment, however, still remains at about 5,000 jobs, more than half the industry's employment at its peak, when timber was more than triple today's level. This report, published in 2006 by the Southwest Oregon Resource Conservation and Development Council (RC&D) found that employment did not drop as much as timber harvest during that time because of the creation of new jobs in the secondary wood products marketplace. These products, such as log homes, furniture, fence posts, and flooring are emblematic of an entrepreneurial spirit that now looks to small diameter timber as a resource for the next generation of forest products.

A technological challenge to using small diameter timber that has been gradually disappearing is the milling of smaller logs. Regional lumber mills were originally built to optimize the processing of larger trees, extracted in abundance until about fifteen years ago. According to the 2006 RC&D report, 91 lumber mills were in operation in Jackson County in 1954. Today, only one large sawmill remains. Around the region, the numbers are similar: Josephine County: 1, Curry County: 1, Coos County: 2, Klamath County: 2, Trinity County: 1, Shasta County: 2, Humboldt County: 3. Douglas County has 8 medium to large sawmills.

One of these mills, the Swanson Group's facility in Glendale, has managed to keep pace with the smaller diameter timber supply. "The key," said company president,

Steve Swanson, "is that we're technologically advanced, we have a high recovery, and we're a high volume-low cost operation." According to Swanson, each incoming log is scanned by a computer, which creates a virtual threedimensional 'true shape' model, which allows for saw blades to be positioned for optimal recovery. Some byproducts of milling are burned in 'hog boilers' to create steam which in turn generates electricity to run their kiln and veneer operations. Other byproducts are used for particle board or paper pulp. The mill can process logs that range from 24 inches on the large end down to $5\frac{1}{2}$ inches on the small end. Mills using a large percentage of small diameter logs must have a high output because the cost per board-foot of milling a smaller log is higher than milling a large log.

mass facility to a 30 to 40 mile radius for its raw material to be economically self-sufficient. She estimates that capitalization costs for new facilities like the one her company is building run about \$5 million. This startup cost, she believes, is the primary barrier preventing similar facilities from being constructed. Crucial to her company's ability to invest in this project has been federal assistance in the form of grants and loan guarantees, which will reduce the payback period to four years. The other important ingredient to a successful biomass facility, says Philippi, is a reliable supply of raw material. Rough 'n Ready owns about 30,000 acres of timber land, so it is not dependant on a variable supply of fiber from the federal government.

Plans for two new biomass plants are progressing in Jackson County. The first,



the Economizer can mill lumber on site and transport it directly to the customer, avoiding the cost of transporting it first to a sort yard.

Because of its portability,

The 'Economizer' portable sawmill.

PHOTO: DANIEL NEWBERRY

The Rough 'n Ready mill in Josephine County's Illinois Valley is also focusing on utilizing the abundant source of smaller diameter material. According to Jennifer Philippi, co-owner of the mill with her husband Link, and a member of the Oregon Board of Forestry, her company is about to break ground on a new biomass facility that will use both mill waste and logging slash to produce up to 1.5 Megawatts of electricity. Philippi is a fourth generation Oregonian whose grandfather built the sawmill on its current site in 1943. The estimated electrical output for this facility is equivalent to meet the needs of 700 homes-power delivered to the electrical grid that her company is in effect saving for other users. Biomass thus contributes to local energy independence.

With today's gas prices, Philippi says that transportation costs limit a local bio-

according to Ed Kupillas, member of the Jackson County Natural Resources Advisory Committee, is targeted for Butte Falls, a small community in the southern Cascades with an unusually high fire danger. Reducing fire risk around Butte Falls would have added benefits because it encompasses many acres of federal land in the watershed that supplies drinking water to the city of Medford. A feasibility study for a community-operated plant in the Applegate Valley is underway, funded by the Department of the Interior. The region's biggest existing biomass plant employs 67 people and is located in White City, visible from Route 62. The BiomassOne plant was built in the 1980s and converts nearly 355,000 tons of wood waste to energy in its 25 Megawatt facility, according to its website.

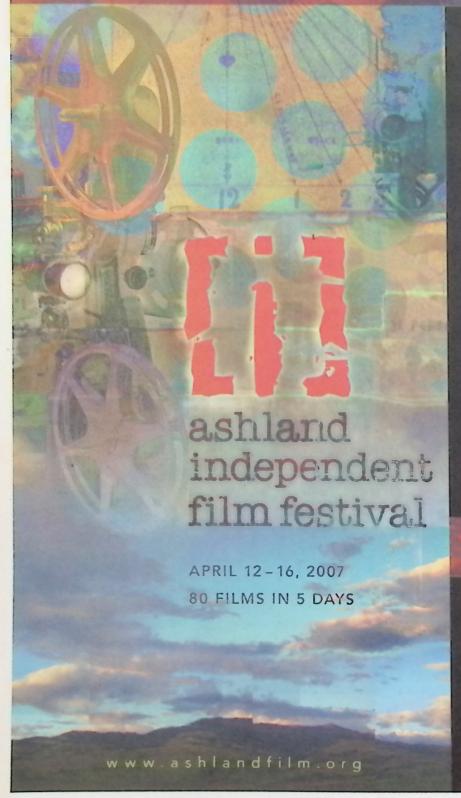
Markets

In addition to biomass, companies in southwest Oregon use small diameter timber to produce everything from pellets to pallets to pole barns. Most of these companies employ fewer than ten workers, and many exist to serve niche markets. Oregon West Lumber Sales of Eagle Point is typical. Owner Ron Hailicka employs 5-7 people year round and as many as 18 people seasonally. He says he needs to be a jack-ofall-trades to survive in a market that changes so rapidly. Hailicka owns a small sawmill on Route 62 that produces custom cut lumber for flooring and paneling, and is sold wholesale. Because of current market conditions, his road building company often subsidizes his mill operation. Like many of his fellow small business owners, Hailicka sites transportation costs as the biggest roadblock to financial success.

Out Of The Woods Ecoforestry of the Applegate Valley and Ashland is a small company that focuses on ecologically-sensitive fuel reduction for private landowners and uses the byproducts whenever possible. The company owns a small sawmill, log peeler, and shaper-moulder-planer to produce custom lumber and poles for the barns it builds, often for customers on whose property they perform fuel reduction. President Joe Schattler has also recently experimented with a new small diameter yarding technique manufactured and used extensively in Sweden. 'Chute yarding' makes use of lightweight plastic chutes, placed end to end, in which logs slide down steep hillsides like children on a long waterslide.

Perhaps the most successful small forest products business to emerge regionally in the in the past ten years is Jefferson State Forest Products, located in the town of Hayfork in Trinity County, California. Founder Jim Jungwirth is the son of a logger who moved to Hayfork in 1956, and experienced firsthand the downturn in the timber industry. In the early 1990s forty percent of that community's payroll disappeared when legal injunctions halted the area's federal timber program. Eighty percent of the land around Hayfork is federal forestland. The company is a spin-off of the Watershed Research and Training Center, a non-profit organization created to help

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Paying the Price of Neglect

irby Dyess, the former Intel executive and vice-chair of the Oregon State Board of Higher Education, retains a zest and enthusiasm for Oregon higher education that has been thoroughly beaten out of nearly everyone else by more than a decade of deliberate fiscal neglect by the Republican legislative leadership.

Dyess is fond of telling anyone who will listen about Ireland's recent substantial investment in higher education and how it turned that once-poor country into a "Celtic Tiger." The august editorial page of *The Oregonian* suggested Oregon legislators go to Ireland "to see firsthand the raw power of higher education."

The recent history of Ireland's economic resurgence is indeed a tale to tell. After three and four generations, Irish-Americans descended from the immigrants who fled the Irish Potato Famine of the 1850s returned to the "auld sod" with money made in America. Their investments are creating jobs for Irish higher education graduates.

But Oregon legislators do not have to go to Ireland to see Celtic Tigers. All Oregon legislators need to do to "see firsthand the raw power of higher education" is review the post-World War II history of their own Northwest Tiger.

The growth in size and quality of Oregon public higher education is part of a patrimony created by the GI Bill and a legislative decision to expand all Oregon colleges and universities to accommodate the GIs who returned from World War II and subsequently for the baby boom they spawned. It is arguably the single most important Oregon legislative decision of the postwar era.

Prior to World War II, Oregon was an economic backwater with an economy heavily dependent on agriculture and lumbering. The economy was both cyclical and seasonal.

The GIs returning from Europe and Asia in 1946 returned to a country that had

been in a state of deprivation since 1929, the beginning of the Great Depression, and six years of rationing and price controls during the war. An entire generation had simply put their lives on hold to fight fascism. A grateful nation decided to finance them to a house and a college education.

Thousands of veterans returned to Oregon and thousands of veterans who had served here, moved here. Oregon's population grew 50 percent during the 1950s.

The enrollment crush was astonishing. The Legislature retooled the Normal Schools in Monmouth, Ashland and LaGrande into liberal arts colleges to meet the demands of veterans.

In Portland, the crush of veterans was handled by private colleges and the Vanport Extension of the State System of Higher Education.

The Vanport Extension was wiped out by a flood in 1948 and eventually relocated to an abandoned high school in downtown Portland. It was renamed Portland State College in 1955 and finally named a university in 1969.

World War II industrialized the American West. It also laid the foundation for Oregon's emerging high technology industry. Electro-Scientific Industries and Tektronics made electronic equipment for the war effort. When the electronics industry began making technological breakthroughs that spurred its growth, these two companies were able to hire recent Oregon graduates. Still other graduates of Oregon State University and University of Oregon moved south to what became known as Silicon Valley to found or manage companies only to return as philanthropists. Other graduates and their coaches invented running shoes and turned them into an industry.

It is not an exaggeration to say that the expansion of higher education was a principal underpinning of Oregon's post-World War II prosperity. But Oregon's patrimony has suffered under the negligent custody of

an ungrateful generation over the last two decades.

The present financial problem began during the 1980s recession. The Legislature cut higher education appropriations and forced the Board of Higher Education to raise tuition to make up the difference with the understanding money would be restored when the economy got better.

By the time Oregon's economy had recovered, however, the Republicans had taken control of both houses of the Legislature. The Republican mantra of "No New Taxes" only applies to income taxes. Oregon Republicans never saw a fee they didn't like. Rising tuition dramatically shifted the burden of paying for college onto students, stagnating enrollment and creating the fiscal crisis Oregon's regional universities face today.

Dyess is calling Gov. Ted Kulongoski's higher education budget increase a "budget of hope." It is a modest down payment on repairing 15 years of Republican neglect, but that party is unchastened. Oregon Republicans are already muttering about voting against any increase in taxes to compensate for their decades of deliberate neglect.

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.

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Nature Notes

Frank Lang

The Foresty Woods Woodpeckers and Owls

everal weeks ago Nature Notes spent some time with his young grandson, Mighty Milo, and Milo's mother and grandmother in a park in Shoreline north of Seattle. Milo calls it the *Foresty Woods*. We reported on an earlier visit when we found the bright yellow jelly fungus some call witches butter. On this earlier visit Milo announced to a passerby that he, Milo, was a scientist and pointing to Nature Notes, said, "And he's a scientist too." Great scientific encounters on our most recent visit had to do with an owl and a woodpecker.

Hamlin Park is mostly second growth conifer forest with lots of walking trails. Trees include Douglas fir, western hemlock, some western red cedar and western white pine. The thick interlacing canopy produces shade, lots of shade, with a few sun lit canopy openings on the forest floor. The dark, dank forest floor allows an active fungal lifestyle. Fungi, bacteria, slime molds, and creepy crawlies reduce downed logs, branches, twigs, and litter to their organic and inorganic constituents in no time. When we were there, clumps of purple, sharp pointed coral root orchids pushed upward. No photosynthesis for them. They and their fungal companions steal photosynthates from the surrounding green photosynthesizing trees. The openings provide enough sunlight for a few green herbs and shrubs.

We had barely entered the woods when we heard crows making a terrible racket, caw, caw, cawing their heads off. What could it be? Mobbing, they are mobbing, but what? "An owl," said Nature Notes. We continued in the direction of the racket, eyes upward. Then, in the canopy, a crow cawed by, then another, then another, until we reached a tree surrounded by crows. Milo's mom said, "Look up there, an owl!" And there it was, on a branch part way up the trunk looking a bit out of sorts, truth

be told, like a speaker, or maybe a politician, surrounded by hecklers.

The large, gray brown, hornless owl had dark eyes and a yellow bill; face out lined from cheek to forehead with a thin dark line. The breast was streaked with darker brown. Any of you owlologists recognize it? Right, a Barred Owl, close relative to the famously endangered Spotted Owl, signature bird species of equally endangered conifer old growth forests. Apparently, Barred Owls are increasing in abundance and displacing spotted owls, and in some cases hybridizing with them, putting Spotted Owls at even greater risk.

What is this unseemly, impolite, mobbing behavior all about? Opinion is divided, but it is generally thought mobbing is a way to let everyone within hearing distance know that there is a predator in the vicinity, so watch out. It gives young birds a chance to see predators with little risk of turning into prey. For some reason the predator doesn't go after its persecutors.

The woodpecker event had to do with a large, rotting snag about a foot in diameter that had been felled by Pileated Woodpeckers. We found the stump surrounded by a pile of chips and the rest of the snag lying on the ground. It had the rectangular holes characteristic of Pileated Woodpecker workmanship, drilled in their search for wood-boring insects. If you have ever seen them in action, in a shower of chips, you will marvel at what a wonderful piece of work they are. Milo wasn't very interested. Oh, well, maybe when he's older.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. Nature Notes can be heard on Fridays on the Jefferson Daily, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

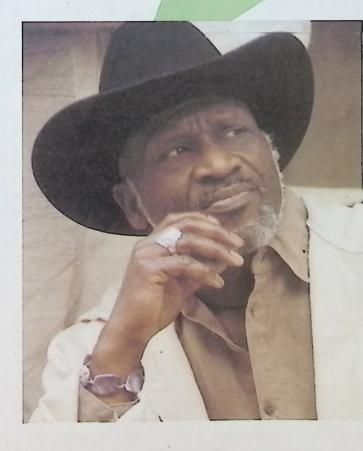
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Timber From p. 7

replace some of the jobs lost to the industry downturn. The Center was founded by Jim's wife Lynn.

The organizations harvest and process timber using a trailer-mounted yarder to haul logs, and a portable sawmill known as the Economizer. This sawmill, which can utilize logs from 3-10 inches in diameter, can produce as much as 12,000 board feet of pine or 8,000 board feet of fir in one day. according to project manager Nick Goulette. Because of its portability, the Economizer can mill lumber on site and transport it directly to the customer, avoiding the cost of transporting it first to a sort yard. The two organizations performed fuel reduction on 200 acres last year, and with the resulting material produced 40,000 board feet. They have also rented the Economizer to other organizations. The cost of a new gas-powered Economizer is about \$250,000, too expensive for many small businesses. The bottleneck, according to Goulette, is a supply of raw material. In an area where most forest land is managed by the U.S. Forest Service, the annual timber output has been erratic and difficult to predict. This, in turn, has made it difficult to convince banks and other investors to invest in the company, which needs additional capital for equipment to expand their operations.

Part of the solution, according to Jim Jungwirth, is for the Forest Service to enter into multiple-year stewardship contracts. A stewardship contract is a hybrid of service contract and timber sale, in which a company is paid to perform a service. The service can be anything from small diameter fuel reduction to stream restoration. According to Blair Moody, forester at the BLM Medford District office, another difference between stewardship contracting and conventional timber sales is that any net proceeds from these contracts are returned to the BLM's state office instead of the national treasury. When the contract is put out for bid, the evaluation criteria can include points for the use of a local workforce and selling the material harvested to local businesses. In this way, stewardship contracting can be a tool to help the local economy.

At the Hayfork office of the Shasta-Trinity National Forest, an innovative use of stewardship contracting has been used specifically to encourage the utilization of small diameter timber. According to Teresa Fork, timber resource specialist for that office, the Forest Service now provides contractors two price levels in these contracts. In the recent 'Post Mountain Fuel Reduction Project' the contract specified the purchaser pay \$20 per thousand board feet for sawlog timber, or fifty cents per thousand board feet if the purchaser also removed the smaller material, including logging slash, from the national forest. In that project, the purchaser chipped slash and used small timber for posts and poles.

Social and Institutional Barriers

In a region where the federal government owns the majority of timberland, increase this social acceptance." A local collaborative effort begun three years ago to address the problem of supply and market creation for small diameter timber is now beginning to pick up steam.

The Small Diameter Collaborative is a multi-stakeholder group that began meeting in 2003 in Ashland. "The group first met in my living room," said Joan Resnick, an organizational consultant and retired BLM manager. "The original name for the group was 'The Knitting Circle' in recognition that there is no single solution to this problem. Instead, we must 'knit' the solutions together." According to Resnick, the group's first objective is to design a small diameter timber pilot project on federal land, designing a process that all stakeholders—agencies, industry, environmental groups, small business owners—can agree



... products, such as log homes, furniture, fence posts, and flooring are emblematic of an entrepreneurial spirit that now looks to small diameter timber as a resource for the next generation of forest products.

Small diameter poles in Hayfork awaiting shipment to customers.

there can be no significant market for small diameter timber without a reliable, sustainable supply of raw material from public forests. This supply has for years been tied up in the court systems, as most regional timber sales are appealed or litigated by environmental groups. Federal agencies, in turn, spend more and more of their diminishing budgets creating ever more complex environmental assessments on fewer projects designed to be immune to appeals. Congress, in turn, cuts agency budgets as a punishment for failing to deliver timber to private industry. The cycle has spiraled downward to a virtual standstill, and companies that depend on this timber are caught in the crossfire.

Fortunately, many stakeholders agree on the roots of the problem and are attempting to get past the gridlock. "Social acceptance needs to be in place," said the BLM's Moody. "People need to agree that we have a forest health problem and then we treat it. Collaborative efforts can on. If the stakeholders are satisfied with the project's implementation, the new process can be expanded to encompass more projects. The result: a more cost-effective planning process, no appeals, a healthier forest, and more raw material for local businesses. A key philosophy of the group, said Resnick, is "There are no villains." Stakeholders try to put aside blame and work together to find solutions.

Achieving this goal has so far been a slow process, as the mostly volunteer group has struggled to achieve consensus on controversial issues. Rich Whitley, Resnick's husband and a BLM manager from the Washington D.C. office stationed in Medford, works specifically on community-agency relationship building. He has worked on a similar process in New Mexico. That stakeholder group has already facilitated the harvesting of thousands of acres of small diameter timber in the Sante Fe watershed. "They began with a non-controversial project, that all stakeholders could

agree upon," said Whitley. He pins their success on two factors, absent in the southwest Oregon experience. "Many of those stakeholders were paid to participate, and the state government was involved, starting with Governor Richardson." The state was perceived as being an acceptable neutral facilitator and leader by both the federal agency and the environmental groups.

To address the first of these factors, the Oregon group has recently hired a project coordinator. Jeff Allen now facilitates the group's meeting and provides marketing and community outreach assistance for the Collaborative. Allen moved to Ashland recently after serving for ten years as the Executive Director of the Oregon Environmental Council in Portland. "The difficulty," said Allen, "is getting people to the point where they realize they have common interests. So far, everyone has agreed that the small stuff needs to come out in an ecologically sustainable way." Allen sees this challenge in terms of avoiding vetoes. He asserts that the conservation community can veto a project through the appeal process. The agency can veto a project by refusing to plan a project and offering it for sale. Industry can veto a project by refusing to bid on the project. If any of those vetoes are exercised, the project fails. "Only by keeping everyone at the table can we move forward."

The number of issues separating the stakeholders is small, according to Joseph Vaille, a member of the Collaborative who has worked for the non-profit organization Klamath-Siskiyou Wildlands for the past eight years. Vaille's group has often appealed or litigated BLM and U.S. Forest Service timber sales. According to Vaille, there are three main triggers that cause his group to appeal: cutting old-growth trees, cutting in roadless areas, and other road construction that is likely to cause negative environmental impacts. One of the Collaborative's biggest challenges, says Vaille, is that "It's difficult to have principles that are flexible enough to protect biodiversity and not be too rigid to work effectively. We need a pilot project to demonstrate a new process."

Allen echoes this need for a set of standards and a pilot project to test them, but believes that such projects will have little impact by themselves. "It's a question of scale," Allen explained. "In order to catalyze businesses to use small diameter timber profitably, we need to be treating

20,000-30,000 acres a year for decades." In the mean time, he points to several projects already in the pipeline that group can learn from to meet this goal.

Dave Schott, Collaborative member and Vice President of the Southern Oregon Timber Industry Association, SOTIA, puts scale in context. He estimates that each year about 423 million board feet of fiber is added to the Rogue River National Forest and on average less than 2 million board feet has been removed each year since 1994. The result: a dangerous fuels buildup. "We must harvest these forests with the intent to create fire breaks in significant areas across the landscape," Schott said.

A significant short-term challenge to stimulating the small diameter market, Schott believes, is the national economic cycle. In the past year, the retail cost of a two-by-four has dropped by 50%, and local industry gets \$170 per thousand board feet for Douglas-fir compared to \$400 a year ago. This, he believes, is the result of a steep decline in housing starts nationwide. In a recent press release, the Western

Wood Products Association estimated that housing starts were down by 9% in 2006 and predict a further drop of 10% in 2007. Residential construction accounts for more than 40% of lumber used nationwide each year.

With a gloomy national economic forecast, it is especially important for the small diameter timber market that local issues be resolved: new flexibility from the federal agencies, trust among stakeholders leading to fewer appeals of federal projects, and new investment capital for small businesses. If all three pieces fall into place, the regional economy will be strengthened and made more self-reliant while its forests will become healthier and less fire-prone.

The RD&C small diameter marketing report may be found online at www.pacrimrcd.org/southwestoregon.

Daniel Newberry is a hydrologist and environmental consultant who lives in the Applegate Valley. He may be reached at dnewberry@jeffnet.org



The Taj Mahal Trio

By Maria Kelly

OU and JPR's One World Concert Series is pleased to welcome Grammy Award-winning artist Taj Mahal's return to the Rogue Valley in concert at the Craterian Ginger Rogers Theater on Thursday, Feb. 15 at 8 p.m.

For over 40 years, Taj has enthralled audiences with a unique blend of Americana, blues and world rhythms. His acclaimed brand of music grows from an abiding interest in musical discovery, particularly tracing many American musical forms back to their roots in Africa and Europe. Taj has played a

crucial role in revitalizing and preserving traditional acoustic blues and is regarded as one of the prominent blues musicians of the late 20th century.

Taj approaches music in a scholarly fashion. He explores the ethnicity and culture behind the music and incorporates it into a wider musical context beyond pure blues. Following this passion, Taj has spent time in the Caribbean, West Africa, Hawaii, the South Pacific, Australia, South America and all over the continental U.S. His music reflects this inclusive perspective, incorporating global rhythms with folk, jazz, zydeco, gospel, and R&B, all layered on top of a solid foundation of country blues.

Born in Harlem as Henry St. Clair Fredricks, Taj moved to Springfield, Mass. when he was very young with his father, a jazz pianist of Jamaican descent, and his mother, a gospelsinging schoolteacher from South Carolina. As a child, Taj was encouraged to respect and be proud of his roots. His parents started him on piano lessons, but after two weeks, he says, "it was already clear I had my own concept of how I wanted to play." The lessons stopped but Taj didn't.

In addition to the Piano, Taj taught himself to play the clarinet, trombone, harmonica and guitar. He now plays more than 20 instruments, including the national steel and dobro guitars.

The Fredricks' house was frequently filled with musicians from the Caribbean, Africa, and the U.S. Through their influence, Taj became even more fascinated with roots music, where all these musical forms came from and what influences resulted in the styles he was hearing. He immersed himself further in the study of older forms of African-American music, music the record companies largely ignored.

In the early '60s, while attending University of



Feb. 15 at 8 p.m.

Massachusetts at Amherst, he changed his name to Taj Mahal, from an idea that came to him in a dream. By 1964, Taj had moved to Los Angeles and formed The Rising Sons with Ry Cooder. The Rising Sons opened for Otis Redding, The Temptations, Martha and the Vandellas, Howlin' Wolf, Muddy Waters and more.

Throughout the '60s Taj performed with many different bands in California and toured constantly. In 1970, he moved to Spain (the home of the Guitar!) and recorded there for most of that decade. During the 1980s, he immersed

himself in the music and culture of his new home in Hawaii.

Taj returned to a full recording and touring schedule in the 1990s, including such projects as *Dancing the Blues* (1993),

Phantom Blues (1996), An Evening of Acoustic Music (1996) and the Grammy Award-winning Señor Blues (1997).

Taj also continued to explore world music, recording World Music in 1993. He also recorded Mumtaz Mahal with Indian classical musicians in 1995; Sacred Island in 1998, a blend of Hawaiian music and blues, with The Hula Blues; and then Kulanjan in 1999 with Malian kora player Toumani Diabate. In 2000, Taj won his second Grammy Award for Shoutin' in Key.

After more than a decade of playing with larger ensembles, Taj wanted to focus on playing music with a smaller group. He is now touring with the Taj Mahal Trio, featuring Taj on Guitar, Piano, and Banjo, Bill Rich on Bass and Kester Smith on Drums. The three musicians have played together on and off for over 30 years.

"The Trio allows the music between voice and guitar to happen with the smallest amount of accompaniment – bass and drums," says Taj. "That leaves a lot of space to be filled. The guitar is not submerged but right up front in the music. It's a challenging place to play."

Taj has constantly challenged both himself and his audiences to explore music in all of its diversity and splendor. He is truly one of a kind.

Reserved tickets (\$38/\$42 - General Public; \$28/\$30 Child 0-12; \$10 - SOU Student with ID) are on sale now at (541) 779-3000; online at www.oneworldseries.org; and at Music Coop in Ashland. SOU Student tickets only are available at Raider Aid.

"Welcome to Your World"

ust in case you missed this news tidbit amidst the consumer hysteria leading up Ito Christmas, I was selected by *TIME* Magazine as their "Person of the Year" for 2006. I know, I couldn't believe it either. Usually this distinction is reserved for world leaders or celebrities, of which I am neither. Apparently, there was no one worthy in either of these categories. All the world leaders made bad decisions last year. They were either busy killing people with the arsenal of weapons at their disposal or they were pursuing the build-up of their arsenal so that they could kill people in the future. Rather than championing human rights, they spent the year bickering about nuclear rights ("You've got the Bomb, I want it too"). Not exactly "Person of the Year" behavior. Meanwhile, the celebrities were busy getting divorced, sleeping with each other and getting arrested for drunk driving (and not necessarily in that order). Apparently, I received the "Person of the Year" award simply because I didn't kill anyone last year (or order anyone else to do it for me), didn't cheat on my wife and had the wisdom to not throw down several highballs then jump behind the wheel.

I discovered my newly achieved status while standing in line with the other neurotic, last-minute Christmas shoppers at Barnes & Noble. Looking up from my latte and armload of books, I was shocked to see my face on the cover of TIME Magazine. Then I noticed that the face of the lady in front of me was there too. In fact, anyone who was in front of the magazine rack was briefly on the cover. Not exactly achieving Andy Warhol's aphorism, "In the future, everyone will be world-famous for 15 minutes," but approaching it when you got past the cheesiness of the cover, which had a picture of a computer monitor with its screen covered with reflective silver paper. The caption below read, "You. Yes, you. You control the Information Age. Welcome to your world."

I was immediately drawn to this proclamation. We, the unwashed masses, were finally in control. Our destiny was no longer to be squandered by incompetent and impetuous world leaders or drunken adulterous celebrities. We called the shots in the Information Age and ended up on the cover of *TIME Magazine*. In the immortal words of Austin Powers, "Yeah baby!" This was the world I wanted to live in. A world in which the "little guys" had a voice and an impact. A world in which we all mattered. I had to have a copy.

At first I thought the cover was a cheap gimmick, an easy out from the difficulty of finding anyone who did anything good in 2006 or admitting that there just wasn't anyone who rose to the occasion. "In 2006, there were no outstanding people who did anything good for the world," wasn't much of a lead and probably wouldn't sell many magazines. I began searching for some kernels of truth beneath the seemingly corny cover.

"To be sure," the lead story read, "there are individuals we could blame for the many painful and disturbing things that happened in 2006. The conflict in Iraq only got bloodier and more entrenched. A vicious skirmish erupted between Israel and Lebanon. A war dragged on in Sudan. A tin-pot dictator in North Korea got the Bomb, and the President of Iran wants to go nuclear too. Meanwhile nobody fixed global warming..."

Indeed, 2006 was a miserable year of violence and death during which the global thermometer continued rising toward oblivion. While I hold out hope, I must admit that 2007 doesn't look to be shaping up to be much better.

"But look at 2006 through a different lens and you'll see another story," TIME claimed, "one that isn't about conflict or great men. It's a story about community and collaboration on a scale never seen before...It's about the many wresting power from the few and helping one another for nothing and how that will not only change the world, but also change the way the world changes."

According to TIME, we're changing the world and "the way the world changes"

through the tremendous power of the World Wide Web. More specifically, we're accomplishing this with "Web 2.0", that is, the latest iteration of the Web in which people are increasingly able to publish and share information, to collaborate and create powerful virtual communities that straddle physical, geographical and political borders.

"Who are these people?" TIME asked rhetorically. "The answer is, you...And for seizing the reins of the global media, for founding and framing the new digital democracy...TIME's Person of the Year for 2006 is you."

What TIME doesn't mention, however, is that there are billions of people in the world, many of whom don't have access to the Internet, may not know what the "World Wide Web" is or, if they do, don't care. They're poor, Really poor, living on less than \$2/day. Fifty thousand of them die daily because of malnutrition and disease. Thousands more die because of war. For those who do survive the perils of poverty and war, the Web has not fundamentally changed or improved their world. Some might argue that it's made it worse. While we've been busy "seizing the reins of the global media" and "framing the new digital economy" by emailing, chatting, blogging, updating our MySpace site, publishing our latest silly home movies to YouTube, downloading and uploading music and software, shopping online, or playing hours of World of Warcraft, other people have been dying brutal, violent and very low-tech deaths. I know there are many of you who are consciously utilizing the Web (and the wonders of "Web 2.0") to make real change in the world, to educate yourselves, to identify what is wrong and broken, to collaborate, organize and mobilize to try and fix it. You are the few. For millions of others, the Web has become a new form of interactive entertainment, a debilitating distraction from the real problems and challenges facing our global vil-CONTINUED ON PAGE 17 lage. In short, a

Michael Feldman's Whad'ya Knows

All the News that Isn't

2006: 12 Months, 12 Jokes

January: President Bush will give to charity only \$6 of the \$100,000 he received from indicted lobbyist Jack Abramoff, since, technically, you don't have to tithe on a bribe.

February: "Brokeback Mountain" nominated for 8 Oscars, including "best fishing story."

March: A teleconference video reveals that, when told about flooding in New Orleans, President Bush made a crack about a Jewish couple—the Levy's-breaching.

April: It will be the CBS Evening News with Katie Couric—what she lacks in gravitas she makes up in perkitas.

May: To deal with increasing gas prices, the Bush administration suggests installing gas gouges.

June: Winning envelope from Publisher's Clearinghouse found in Al-Zarqawi rubble.

July: President Bush not only speaks to the NAACP, but does Li'l Jon's "Snap Yo' Fingers!"

August: Castro said to be dead, but improving.

September: Wal-Mart to offer cut-rate drugs while Sam's Club will put out cases of assorted broken pharmaceuticals in bulk.

October: Madonna forcibly adopts a Malawi child after a tug of war with Angelina Jolie nearly tears the boy in two.

November: Don Rumsfeld headed for "Dancing with the Stars."

December: Russia gives KGB retirees watches with glow-in-the-dark dials...

... That's all the news of 2006 that wasn't...

12 Noon Saturdays on JPR's **News & Information Service**

"On the Scene

Black History Month from PRI

uring February on the News & Information service, Jefferson Public Radio is airing a documentary series profiling four notable Americans who changed the nation and enriched the culture.

Gulf Coast Blues: The Clarence Williams Story February 14



Clarence Williams

Born in the Mississippi Delta in the late 1890s, pianist Clarence Williams was Creole and Choctaw Indian. As an adult, he produced and performed on thousands of recordings with artists who became legends — Bessie Smith,

Fats Waller, Sidney Bechet, Louis Armstrong and more — but he took credit for composing a long list of jazz standards.

Hosted by David Holt and starring The Jim Cullum Jazz Band and special guests Vernel Bagneris and Topsy Chapman, "Gulf Coast Blues: The Clarence Williams Story" chronicles Williams' life with all of its contradictions. Was he a prolific composer or just a hustler and occasional song thief? "Gulf Coast Blues" reveals that, like the story of New Orleans itself, Clarence Williams is a study in opposites.

The Life and Times of Zora Neale Hurston February 11

Zora Neale Hurston was both a scholar and an artist when black women were expected to be nei-

ther. She defied the criti- Zora Neale Hurston cism of her Harlem

Renaissance contemporaries by presenting an un-sanitized depiction of rural southern blacks in her books and folklore collections. She would pay a huge personal price before ultimately becoming one of the most acclaimed personalities associated with the artistic movement. "The Life and Times of Zora Neale Hurston" is an absorbing hour-long examination of one of America's most celebrated writers. Actress Vanessa Williams hosts the documentary, illuminating the life and works of the Florida folklorist, novelist and playwright. The program also shares the insights of shares the insights of historians and biographers, while evoking 1920s black America through music and dramatic readings of Hurston's work.

A Tribute to Medgar Evers February 18

Medgar Evers, the NAACP's Mississippi field secretary in the 1950s and early '60s, fought valiantly for equal rights throughout one of the most segregated states in the union. His efforts to end racial discrimination cost him his



Medgar Evers

life - he was assassinated in June of 1963.

Hosted by Teresa Collier, "A Tribute to Medgar Evers" salutes the activist's life and work with a magnificent concert, performed February 7, 2006, by the Mississippi Symphony Orchestra under the baton of Music Director Crafton Beck. The orchestra is joined by The Mississippi Mass Choir and The Mississippi Girlchoir.

The concert includes inspiring choral pieces and reflective orchestral works, and features CBS News Correspondent Randall Pinkston narrating "The Words and Life of Medgar Evers," compiled by Maestro Beck and set to music by James Horner ("Field of Dreams"). Pinkston also voices "New Morning for the World: Daybreak of Freedom" by Joseph Schwantner and "We Shall Overcome" from "Done Made My Vow" by Adolphus Hailstork.

W.C. Handy's Blues February 25

William Christopher (better known as "W.C.") Handy didn't invent the blues, but

he heard them in a deep. comprehending way. He figured out how they worked. wrote down and arranged them, and brought them to the world.

Hosted by Dr. Ysaye Maria Barnwell, "W.C. W.C. Handy Handy's Blues" is chock

full of Handy's timeless music, including "St. Louis Blues," one of the world's most recorded songs. As the program reveals, Handy was one of the first African American composers to retain the rights to his music, publishing his own work and that of other black composers. His Handy Brothers Music Company is still in business on Broadway.

"W.C. Handy's Blues" features interviews with the legendary composer; his grandson, Dr. Carlos Handy: Ellis Marsalis, Richard Johnson and other musicians: Dan Morgenstern, Rutgers University director of the Institute of Jazz Studies, historians and others.

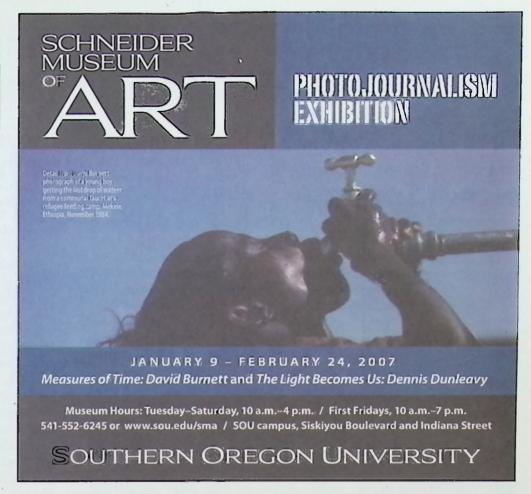
Tune into JPR's News & Information service. Sundays at 5pm. February 4, 11, 18 and 25.

Inside From p. 15

waste of time and human potential.

In the end, TIME's "Person of the Year" issue was more a celebration of technology itself rather than the power of the human spirit to transform the world. As I look now at my reflection on the cover, I discover the real message hidden there. It's not technology that will change the world. You want to see what's going to change the world? Go look in the mirror. That's what's going to change the world. You. Yes. you. Ordinary people like you and me working hard for what we know is right and good. Yeah baby, it's "your world." Welcome to it. Now let's live up to our new title of "Person of the Year" and go make the world a better place not just for that reflection in the mirror, but for everybody.

Scott Dewing is a technology consultant, analyst and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns are available at his digitally organic website, www.insidethebox.org.





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Focus

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF



Beginning February 1st, we begin a year long special featuring Bach's 'Forty-eight'. At 8am every Thursday, we will present in order, both books of the Bach's Well-Tempered Clavier, one of the most significant works for keyboard ever written, 'Book One' from 1722 was the first set of pieces for keyboard in all twenty-four major and minor keys. His purpose in writing in all keys touches on the nature of the tonal system itself. Twenty years later, Bach put together another set of twenty-four preludes and fugues in all keys. In the intervening years between the two books, Bach moved from court composer to director of St. Thomas church. Our presentation of these forty-eight keyboard pieces will feature several different musicians performing on a variety of keyboard instruments. Tune in Thursday mornings at 8am for a year with Johann Sebastian Bach.

Volunteer Profile:

Cindy Johnson

Since 2004, Cindy has been a JPR membership drive phone volunteer. She had been a member of the Listeners' Guild for 4 years when some friends invited her to come along for their shift answering phones on a Saturday evening. Because she is (medically), retired and has extra free time, she now works the



phones almost every day of the membership drives.

Being a volunteer has always been a part of her life. In the early 70s while in the Women's Army Corps, she worked at the Post suicide helpline. She has taught first aid to cub scouts at the Presidio, and read to elementary students in the SMART (Start Making a Reader Today) Program in White City. In addition to her volunteer duties at JPR, she currently helps out at the Children's Advocacy Center in Medford.

Radio has a real presence in her life. "I've had wonderful adventures after CONTINUED ON PAGE 23

Rhythm & News www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily 6:00pm World Cafe

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth 11:00am Car Talk

12:00pm E-Town 1:00pm West Coast Live 3:00pm Afropop Worldwide

4:00pm World Beat Show 5:00pm All Things Considered

6:00pm American Rhythm 8:00pm Grateful Dead Hour

8:00pm Grateful Dead Hour 9:00pm The Retro Lounge

10:00pm The Blues Show

Sunday

6:00am Weekend Edition

9:00am Marian McPartland's Piano Jazz

10:00am Jazz Sunday 2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm New Dimensions 5:00pm All Things Considered

6:00pm Folk Show

9:00pm Thistle & Shamrock

10:00pm Music from the Hearts of Space 11:00pm Late Night Jazz/Bob Parlocha

CLASSICS NEWS www.ijpr.org



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Monday through Friday

5:00am Morning Edition

7:00am First Concert 12:00pm Siskiyou Music Hall

4:00pm All Things Considered 4:30pm Jefferson Daily

5:00pm All Things Considered 7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition

10:30am JPR Saturday Morning Opera

2:00pm From the Top

8:00am First Concert

Metropilitan Opera (beg. Dec. 9)

Coos Bay 89.1 Crescent City 91.1

Gasquet 89.1

Grants Pass 88.9

Klamath Falls 90.5 Lakeview 89.5

LaPine, Beaver Marsh 89.1

Lincoln 88.7 Mendocino 101.9

Mt. Shasta, McCloud,

3:00pm Played in Oregon 4:00pm All Things Considered 5:00pm On With the Show 7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition

9:00am Millennium of Music 10:00am Saint Paul Sunday

11:00am Siskiyou Music Hall

2:00pm Indianapolis On The Air

3:00pm Car Talk

4:00pm All Things Considered

5:00pm To the Best of Our Knowledge

7:00pm State Farm Music Hall

Translators

Bandon 91.7

Big Bend, CA 91.3 Brookings 91.1

Burney 90.9 Camas Valley 88.7 Canyonville 91.9

Cave Junction 89.5 Chiloquin 91.7

Coquille 88.1

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Happy Camp 91.9

Langlois, Sixes 91.3

Dunsmuir 91.3

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KSYC AM 1490

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KPMO AM 1300 MENDOCINO

KNHM 91.5 FM BAYSIDE/EUREKA

KJPR AM 1330

REDDING

Monday through Friday

5:00am BBC World Service

7:00am Diane Rehm Show 8:00am The Jefferson Exchange

10:00am Here and Now

11:00am Talk of the Nation 1:00pm To the Point

2:00pm The World 3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

Open Source (Mon.-Thurs.) Tech Nation (Fri.)

5:00pm On Point

6:00pm Fresh Air (repeat of 3pm show)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes (repeat of 3pm broadcast)

7:00pm As It Happens 8:00pm The Jefferson Exchange

(repeat of 8am broadcast) 10:00pm BBC World Service

Saturday

5:00am BBC World Service

8:00am Marketplace Money

9:00am Studio 360

10:00am West Coast Live 12:00pm Whad'Ya Know

2:00pm This American Life

3:00pm A Prairie Home Companion

5:00pm Selected Shorts 6:00pm Fresh Air Weekend

7:00pm New Dimensions 8:00pm BBC World Service

Sunday

5:00am BBC World Service

8:00am To the Best of Our Knowledge

10:00am On The Media

11:00am Marketplace Money 12:00pm Prairie Home Companion

2:00pm This American Life

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

3:00pm Studio 360

4:00pm Zorba Paster on Your Health

5:00pm Documentary Hour

6:00pm People's Pharmacy 7:00pm The Parent's Journal

8:00pm BBC World Service

Jefferson Public Radio

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e-mail: christim@sou.edu

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MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

JPR Morning News

Darcy Danielson brings you the latest regional news and

7:00am-Noon

First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:30 am, Featured Works at 9:00, and As It Was at 9:30.

Noon-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, As It Was at 1:00pm, Featured Works at 2:00, and Earth & Sky at 3:30pm.

4:00pm-4:30pm All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes Nature Notes with Dr. Frank Lang at 8:30am.

10:30am-2:00pm

Metropolitan Opera

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers. around the world.

3:00pm-4:00pm

Played In Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-7:00pm On With The Show

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel. Each week, producer Rick Huebner provides a little extra, showcasing some of the best individual songs from new productions as well as classic Broadway hits.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-.11:00am

Saint Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskivou Music Hall

Classical music for your Sunday, with Mindy Ratner.

2:00pm-3:00pm

Indianapolis On The Air

3:00pm-4:00pm CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

brand of offbeat humor.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

FEATURED WORKS

* indicates February birthday

First Concert

- Feb 1 T Herbert*: Five Pieces for Cello and Strings
- Feb 2 F Stravinsky: The Song of the Nightingale
- Feb 5 M Ippolitov-Ivanov: Caucasian Sketches
- Feb 6 T Mozart: Quintet in E flat, K. 407
- Feb 7 W Stenhammar*: Midwinter
- Feb 8 T Gretry*: Cephale et Procris Ballet Music
- Feb 9 F Albeniz: Selections from Iberia
- Feb 12 M Dussek*: Sonata in F sharp minor, Élégie Harmonique
- Feb 13 T Vanhal: Symphony in G
- Feb 14 W Wagner: Prelude and Liebestod from Tristan und Isolde
- Feb 15 T John Adams*: Eros Piano
- Feb 16 F Sibelius: En Saga
- Feb 19 M Morton Gould: Spirituals for Strings
- Feb 20 T Debussy: Iberia
- Feb 21 W Kalliwoda*: Concertino for Oboe,
- Feb 22 T Chopin*: Andante Spianato & Grand Polonaise Brillante
- Feb 23 F Handel*: Trio Sonata in G
- Feb 26 M Bridge*: Phantasy Piano Quartet in F
- Feb 27 T Beethoven: Symphony No. 8
- Feb 28 W Ravel" Le Tombeau de Couperin

Siskiyou Music Hall

- Feb 1 T Dvorak: Piano Quintet in A major, Op. 81
- Feb 2 F Giovanni Mayer: Bagattelle for Flute, Clarinet and Basset Horn
- Feb 5 M Joachim Raff Symphony No. 3, "In The Forest"
- Feb 6 T Godowsky: Piano Sonata in E minor
- Feb 7 W Brahms: Concerto for Violin and Orchestra in D Major
- Feb 8 T Strauss: "Also Sprach Zarathustra"
- Feb 9 F Howard Hanson: Symphony No. 2, Op. 30 "Romantic"
- Feb 12 M Mozart String Quartet No. 19 in C, "Dissonance"
- Feb 13 T C. Schumann: Piano Trio in G minor, Op. 17
- Feb 14 W Beethoven: Symphony No. 6
- Feb 15 T Goldmark: Sonata for Violin and Piano, Op. 25
- Feb 16 F Wilhelm Kienzl: Quartet No. 2, Op. 99
- Feb 19 M Boccherini* Symphony No. 2 in E flat
- Feb 20 T Mozart: Symphony No. 41, K551 "Jupiter"
- Feb 21 W Czerny*: Grand Sonata for Piano and Violin in A major
- Feb 22 T Lehar: Piano Sonata in D minor
- Feb 23 F Handel*: "Water Music"

Classics & News Highlights



Metropolitan Opera

February 3 · La Bohème by Giacomo Puccini Conductor: Carlo Rizzi Cristina Gallardo-Domâs, Marcello Giordani, Dwayne Croft, Aaron St Clair Nicholson, John Relyea and Paul Plishka

February 10 · Cavalleria Rusticana by Pietro Mascagni

Conductor: Marco Armiliato Dolora Zajick, Frank Porretta, Mark Delavan, Krassimira Stoyanova, Salvatore Licitra and Lado Ataneli

February 17 · Jenufa by Leos Janácek Conductor: Jiri Belohlávek



Czech maestro Jiri Belohlávek conducts Janácek's *Jenufa*. Photo: Clive Barda

Feb 26 M Reicha*: Wind Quintet in C minor, Op. 91, No. 6

Feb 27 T Vieuxtemps: Violin Concerto No. 3 in A Major, Op. 25 Karita Mattila, Anja Silja, Kim Begley, Jorma Silvasti and Jiri Belohlavek

February 24 · Eugene Onegin by Piotr Ilyich Tchaikovsky Conductor: Valery Gergiev Renée Fleming, Elena Zaremba, Ramón Vargas, Dmitri Hvorostovsky and Sergei Aleksashkin

From The Top

February 3 • This week From the Top comes from the Paramount Theatre in Austin, Texas at the annual convention of the Music Teachers National Association. Highlights include a teenage pianist from in Texas performing a Liszt Transcendental Etude, a young flutist from Kentucky performing the music of Georges Hue, and a 15-year-old cellist from California performing two movements of Ligeti's Sonata for Solo Cello. Also, a major grudge match pits students against teachers in From the Top's most down-and-dirty round of "Musical Jeopardy!" ever.

February 10 · Christopher Parkening, one of the world's preeminent virtuosos of classical guitar, is From the Top's special guest this week. The show was recorded at Pepperdine University, where Parkening is in residence, and where the Parkening International Guitar Competition is held every four years.



Christopher Parkening

February 17 · Béla Fleck, the man who has redefined the banjo is the special guest on this week's show. He will join young musicians age 13 to 19, to perform Bach and his own arrangement for string quartet and banjo of a beautiful Irish folk song. You'll hear a teenage ensemble perform Britten, and a young violinist perform Brahms. And that same young violinist fresh from an appearance on Martha Stewart's new television show will give Béla some much-needed redecorating tips.

February 24 · Program TBA



Béla Fleck joins young musicians on From the Top, February 17th.

Feb 28 W Mosonyi: Grand Nocturne for Piano, Violin, and Cello

A "Heart Healthy" recipe



Don't miss your weekly "house call" with family physician Dr. Zorba Paster on Zorba Paster on Your Health, Sundays at 4pm on JPR's News & Information Service. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

LEAH'S ZUCCHINI **RFUBFN**

(Makes 2 servings)

- 4 Small Zucchinis
- 4 Slices Rye bread (fat free whole grain)
- 2 Tbs Fat-free vinaigrette dressing
- 2 Tbs Fat-free thousand island salad dressing
- 4 Slices Light Swiss cheese
- 1/2 Cup Sauerkraut

Cooking spray

Slice zucchini into thin slices length wise. In a bowl, marinate slices in vinaigrette. Broil zucchini for 5 minutes until soft but not crisp. Assemble sandwiches with thousand island dressing, sauerkraut, and zucchini on the rye bread. Coat skillet with fat free cooking spray. Cook sandwich until golden brown on each side.

Nutrition Facts

Serving size. I serving Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients

Amount Per Serving

Calories 228.01

Calories From Fat (21%) 47.03

Calories From Protein (29%) 66.29

Calories From Carbs (50%) 114.69

Total Fat 5.25g 8%

Saturated Fat 1.75g 9%

Monounsaturated Fat 1.28g

Polyunsaturated Fat 0.89g

Trans Fatty Acids 0.00g

Cholesterol 16.40mg 5%

Sodium 1230.18mg 51%

Potassium 538.18mg 15%

Carbohydrates 31.50g 11%

Dietary Fiber 8.30g 33%

Sugar 7.77g

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MONDAY-FRIDAY

5:00am-9:00am **Morning Edition**

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

NORTHERN CALIFORNIA ONLY:

7:50am

California Report

A daily survey of California news, following Morning Edition, produced by KQED, San Francisco.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news at noon.

3:00pm-5:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm **Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am

Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly Echievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm **West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm

The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am

The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green, Cindy DeGroft, and Karen Wennlund bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

Profile From p. 18

hearing a program on JPR." Shortly after her retirement from the VA Domiciliary, she heard a program about an Egyptian exhibit that was touring the US. Its emphasis was on the tools and mechanics involved in the transportation and display of the artifacts. The end of the program mentioned the few locations of the tour and one was in San Francisco in a month. "My niece in San Diego was about to move to the UK with her family, so I made plans to attend the exhibit and travel to San Diego. Combined with a visit to SE Arizona to see friends, it became a four week long road trip!"

"JPR is a great place to volunteer. It's fun to talk with the listeners from so many locations. The staff is friendly and helpful. And the other volunteers are a great group of interesting people."

Rhythm & News Highlights



Michel Camilo and Marian McPartland get together on the February 4th edition of Piano

Marian McPartland's Piano Jazz

February 4 · Michel Camilo

Dominican jazz sensation Michel Camilo is one of the most creative and technically gifted players on the scene today. Although equally skilled as a classical player, his true calling is jazz, with significant Latin influences. Camilo and McPartland get together for a stellar hour of classic jazz standards, including "Willow Weep for Me" and Corea's "Windows."

February 11 · Ellen Seeling

The Montclair Women's Big Band keeps the jazz ensemble tradition alive and swinging in the San Francisco Bay area. Trumpeter and veteran bandleader Ellen Seeling brings her tenor sax player and assistant director, Jean Fineberg, and the group's New York drummer, Allison Miller, to Piano Jazz, joining McPartland and bassist Gary Mazzaroppi for quintet versions of "Georgia" and "St. Thomas."

February 18 · Carli Munoz

Pianist Carli Munoz's musical journey has taken him from Puerto Rico to the studios and clubs of LA, and back to the island of his birth, where he now owns his own jazz club. His musical career has taken a similar circular trajectory. Having started out as a jazz musician, he played with pop musicians such as the Beach Boys and Rickie Lee Jones, before returning full time to his first love jazz. He plays his own tune, "Mia," and joins McPartland for Cole Porter's "So in Love."

February 25 · Ron Carter

Ron Carter has set the standard for modern jazz bass players. He rose to fame with Miles Davis, but



Members of the Montclair Women's Big Band perform on Piano Jazz, Sunday, February 18th

went on to play with Stan Getz, Coleman Hawkins and Thelonious Monk. His recording work spans 2000 albums and he's had equally successful careers as a bandleader, composer and educator. He joins McPartland for standards and pair of Oscar Pettiford tunes - "Bohemia After Dark" and "Blues in the Closet."

The Thistle & Shamrock

February 4 · New Traditions

Music from traditional roots absorbs new influences and styles from the Celtic heartlands and around the world. Hear the best of the emerging sounds.

February 11 - Celtic Romance

Lose yourself in the sound of soulful ballads and songs of loving, leaving, and loneliness in new and traditional Celtic music of the heart.



Tune in to The Thistle & Shamrock on February 18th for a live performance by Scottish singer songwriter Karine Polwart.

February 18 · Live from D.C.

Savor highlights from a live performance by Scots songwriter and singer Karine Polwart. Hosted by Fiona Ritchie, her appearance at the National Mall. Washington DC, was part of Scotland at the Smithsonian, a celebration of Scottish music, arts, crafts and food at the 2003 Smithsonian Folklife Festival.

February 25 · Birdsong

From the great eagle to the humble blackbird. birdlife has always allowed the imagination of songwriters to soar. Hear singer Andy M. Stewart, fiddler Laurie Lewis, and Dolly Parton with her Appalachian traditional-style song "Little Sparrow."

New Dimensions

February 4 - Imagine the Possibilities with Marc

February 11 · Even God believes in Evolution with Martinez Hewlett & Ted

February 18 · The Female Brain with Louann Brizendine

February 25 · Creating Your Afterlife with Carter Phipps



Author of The Female Brain. Louanne Brizendine.

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MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hotbutton national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm

Open Source (Monday-Thursday)

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

Tech Nation (Friday)

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm

News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, This American Life documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

> 6:00pm-7:00pm Fresh Air Weekend

7:00pm-8:00pm

New Dimensions

8:00pm-8:00am **BBC World Service**

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call in about your personal health.

5:00pm-6:00pm

Documentary Hour

Selected documentary episodes and series from a diverse range of producers.

6:00pm-7:00pm People's Pharmacy

7:00pm-8:00pm The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am BBC World Service

Tuned In From p.3

congressman was accused of regularly sharing his bed with another man and the editor of a Portland newspaper was accused of having contracted a venereal disease in his youth. These were charges which might have been libelous and occasioned a defamation suit today – but jail time?

The Portland establishment was angry with the broadcaster for reasons entirely unrelated to these utterances. They hired a prominent attorney to complain to the Federal Radio Commission and a gung-ho local district attorney joined in to file criminal charges. A Medford jury, consisting largely of local ranchers and farmers, might well have not even fully understood the case but found Robert Duncan innocent of four charges and guilty on one count. He was fined and jailed.

The prosecution seems shaky even for 1930; in 2006 it seems entirely ridiculous.

However, it seems no more ludicrous than imposition of rules which prevent broadcasters' from televising a trial, contesting the current FCC's prohibition against what the it considers to be indecent, without violating is own indecency standards, while permitting a cable telecast. Broadcasting and Cable Magazine summarized the situation by writing in a recent editorial: "It's about the ability of television stations to exist in the real world..."

The Mikado is about a pseudo-world in which regulation and sensibility are ludicrously at odds. It's funny on-stage. It's not funny in the media landscape the FCC champions.

Ronald Kramer is Executive Director of the JPR Foundation.

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The Jefferson Exchange with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts. The Jefferson Exchange is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occassional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on The Jefferson Exchange weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, KNHM 91.5FM in Bayside/ Eureka, and KJPR AM1300 in Shasta County. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org



Recordings

Keri Green

On Being Musically Correct

aving ready at hand a good definition of folk music is akin to the difficulty of defining good wine. In this sense, you only know what it is when you find one you like. Why there is so much fervor about establishing a finality for the meaning of folk music is a mystery that follows me around like my shadow on a sunny day. The longer I contemplate this question and the more deeply I investigate it, the more convinced I am in suggesting this as an answer: Who cares? But that flippancy will only serve to irritate; therefore, read on ye intrepid fact-finders and lovers of unsolved problems.

Researching the question of what is folk music, I find lexicographers generally agreeing that folk music, in the original sense of the term, is music by and for the common people. (Let's leave aside for now the defining of "common people".) We find that it also meant music that was shared by the entire community and was transmitted by word of mouth, usually with considerable variation. Its performance was not limited to a special class of expert performers. This definition has come to represent what is now commonly referred to as traditional music. And it brings to mind Pete Seeger's famous call to the community: "Eeevvveeeerrrrrry Boody Sing!"

Then, hanging beneath this standard definition in every place I looked to find the one true, definitive meaning of folk music, I found further discussion that makes allowance for all kinds and manner of interpretation. It seems to have to do with what happens when traditional music gets passed along through time within the oral tradition. Tradition appears to update itself by suggesting that folk music is also contemporary music in the style of traditional folk music. This kind of folk music is considered popular music that is culturally descended from or otherwise influenced by traditional folk music. It is most often performed by experts and is transmitted in organized performances and commercially

distributed recordings. "Plagiarism is the basis of all culture," said Charles Seeger, the musicologist and Pete's dad.

One of the interesting wobbles in this discussion is the number of respected folk musicians who don't give a rip for the value of defining their field. Bob Dylan, for example, noted for his irreverent obsequiousness as an interview subject, had this to say during a televised press conference in San Francisco in 1965:

Mr. Dylan, how would you define folk music?

As a constitutional re-play of mass production.

Would you call your songs "folk songs"?

No.

Are protest songs "folk songs"?

I guess, if they're a constitutional replay of mass production.

Columbia Records' John Hammond, who released Dylan's first album Bob Dylan in 1962, in part perpetrated the notion that there is a definitive folk music sound. Hammond thought that many artists were inauthentic because of their showmanship or detachment from their original race. People who want their folk music to remain pure are still debating whether Dylan betrayed the folk movement when he switched to an electric rock sound at the Newport Folk Festival in 1965. Of that event, Dave Van Ronk (of blessed memory) had this to say:

I thought that going electric was a logical direction for Bobby to take. I did not care for all of his new stuff, by any means, but some of it was excellent, and it was a reasonable extension of what he had done up to that point. I knew perfectly well that none of us was a true "folk" artist. We were professional performers, and while we

liked a lot of folk music, we all liked a lot of other things as well. Working musicians are very rarely purists. The purists are out in the audience kibitzing, not onstage trying to make a living.

Much of what we call the original folk music, the "traditional" music, is today in serious decline. Scholars point to three contributing factors: urban influence, replacement of folk music by popular music, and loss of musical ability in the community. People who study, have preserved and collected traditional music have often hoped that their efforts would be restorative to the field. Alan Lomax, Cecil Sharp, and Harry Smith, for example, have been forces of folk nature when it comes to saving the old songs. And they are being performed today, just not quite the way they sounded when they were collected. If you think you know what The Banks of the Ohio sounds like, you haven't heard Joe Craven's version of it. There is a purpose to being curators of the past, and if that purpose is to be a conduit to the present, then traditional music will remain vital and relevant.

Several years ago, I had the pleasure to attend Wintergrass, a bluegrass festival held every year in February, in Tacoma, Washington. Beyond the excitement of immersion in so much great music, there was an interesting situation that captured my attention. It was the presence of lots of young people attired in grunge, congregating together in music jams and having the time of their lives playing traditional music in their own way. It was obvious these kids knew the original tunes, and they were expanding on them in whatever genre suited their fancy at the moment. I doubt if they knew exactly who Roscoe Holcomb or Frank Wakefield were, but they were groovin' with a special fire that left no doubt in my mind that our traditional music is safe. If you can stand it with a little jazz, a little blues, a little rock 'n roll mixed in. These young revivalists are demonstrating how these traditional songs stand the test of time, and simultaneously popularizing them.

Something I've learned through my decades of loving folk music of all kinds is that musicians don't follow roads of musical correctness. Most of them have much more eclectic musical interests than their fans do. As a gatherer of songs for the show I do, I helieve the audience knows my credentials





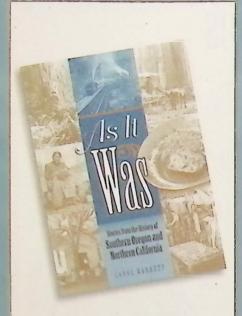
This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is Unleashing Your Inner Dog: Your Best Friend's Guide to Life (New World Library). Her art has appeared in over 30 books, and she has taught yoga and meditation for many years. To order art and cards of the published work in the Jefferson Monthly and Mari's other work, call 541.770.6035 or visit www.marigayatri.com

are solid, and that it is part of my job to expose you to music you may have never heard. When I first began introducing American Western music to my playlist, a regular listener to the show called to ask if I could "move it back over to the left." I appreciated the opinion, but didn't heed it, as Western music is as much a part of our rich folk culture as is Woody Guthrie, Elizabeth Cotten or The Almanac Singers.

Clinging to a hard and fast definition of folk music seems to belie the whole notion of the "folk process" in which melody, lyrics and style change through the oral tradition. And being a purist might cause one to miss out on some really good music. The way I see it is that traditional music was the popular music of its day. It had wide appeal, as does the contemporary folk built on its musical foundation.

In the words of a musician friend when I asked him for a definition of folk music: "That would be like trying to define love."

Keri Green co-hosts The Folk Show on the Rhythm & News Service, Sundays at 6 pm.



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JPR's original radio series As It Was, hosted by the late Hank Henry, is now a book.

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Theater and the Arts

Molly Tinsley

More Clues to the Mystery of Shakespeare

It's a good thing someone forgot to tell Stephen Greenblatt how little is known about the life of William Shakespeare! Greenblatt's four-hundred-page study, Will in the World, is the fascinating result. Bringing together a line-by-line intimacy with Shakespeare's work and a detailed knowledge of the landscape—social, political, and geographic—that surrounded Shakespeare's life, Greenblatt listens for tell-tale echoes, ferrets out possible con-

nections, then weaves a rich narrative of educated And although guesses. some literary critics and biographers sputter in protest at his methods, the effect is often epiphanic: the magical sense that we are getting to know a real human being instead of worshipping an icon. glimpsing the world according to Shakespeare through the Bard's very

Magic aside, this book offers much in the way of historical fact that I either never knew or had failed to appreciate in my own preoccupation with intrinsic formal patterns in a literary work. I've allowed each intricate. self-sustaining Shakespeare's universe to hold me captivated inside it, too absorbed with either text or performance to peer beyond. As a New Historicist, by contrast, Greenblatt hangs around on the border between realworld context and imaginative text. From that vantage, where Shakespeare was coming from appears to have much to do with the complex ambiguities of what he wrote.

When Shakespeare was a boy, his father's shady business dealings compounded by probable alcohol abuse caused the family to lose everything. Young Will was pulled out of school and put to work,

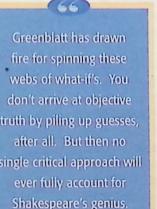
his aspirations to attend the university squelched. Thus expelled from the garden of well-to-do respectability, Will began his long career as an outsider, and the "dream of restoration" would shape his adult work from The Comedy of Errors to The Tempest.

It also may have shaped his choice of career, as actors were exempt from social pigeon-holing. In fact miming the upper classes by dressing up in silk or satin. was

> against Elizabethan law for regular citizens but applauded in actors. Will also would have been irresistibly drawn to the size and anonymity of London, and the opportunity to reinvent himself. Still an outsider there. scrapped with the "university wits," withstanding their insults and finally managing not only to outwrite them, but also to outlive them.

If an early plunge in social status initiated Shakespeare into the habits of a double life, the "vicious, murky world of Tudor religious conflict," ignited in 1570 by a papal bull excommunicating Queen Elizabeth, would have reinforced them.

The notion of an Elizabethan golden age of prosperity explodes as Greenblatt speculates on the impact of political paranoia and religious persecution on the Shakespeares, a family with Catholic roots and leanings. Fleshing out bits of historical evidence, Greenblatt suggests that the Bard's father, John, walked a tenuous line between civic Protestant and private Catholic, and that as a young man, Shakespeare took a position as a children's tutor for a Catholic aristocrat in Lancashire, where he might have witnessed political intrigue up CONTINUED ON PAGE 36



Poetry

Deborah Narin-Wells & Pepper Trail

Calligraphy of the Heart

DEBORAH NARIN-WELLS

The doctors can find nothing.

She feels the thin wires like antennae

lifting from the moist places on her chest. Conductors, they tell her,

and she imagines an orchestra, 4/4 time.

Chambers, they say, rooms of the heart. Think of a journey,

each morning setting off, returning home each evening.

They point to the fine brush strokes, the slender fence at the foot

of the mountains opening into the river, how the black and white waves

rise and fall. She kneels down to look when they tell her that of course

the boat is not empty, see how he guides the long pole, the steady push and pull

of his arms. She thinks of a ferry crossing and re-crossing the channels

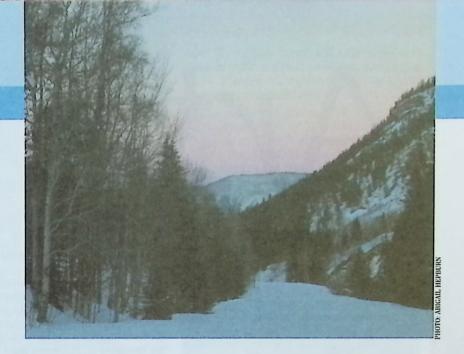
of her heart. She wonders why she can't see the peaks of the mountains,

how they are hidden from her by the whitest clouds.

And where is the frightened bird, the one she hears in bed at night

knocking to get out.

"Calligraphy of the Heart" is taken from Deborah Narin-Wells' chapbook Birds Flying Through, which was published in 2006 by Traprock Books. She holds a Master's degree in Comparative Literature from Rutgers University and has taught at Lane Community College. Currently, she teaches creative writing workshops in Eugene through the Young Writers Association. A poem of hers won the 2005 Lois Cranston Poetry Prize from Calyx. Her poetry is also published or forthcoming in Comstock Review, Many Mountains Moving, Poet Lore, Poetry East, Red Rock Review, Southern Poetry Review, and Sow's Ear Poetry Review. She lives in Eugene, where she is active in the Lane Literary Guild and the Eugene/Springfield Chapter of the Oregon State Poetry Association.



Flying Homeward

PEPPER TRAIL

How lovely from the air, the world
The West in winter, snow-embroidered
Drapery of lace folded over mountains
Smoothed over mesas and plains
The flattest of land inlaid with silver filigree
Fractal flowing traceries of ancient streams
Following inclines only falling water finds
The mountains rearing up from red brown hills
To labyrinthine ridges of snow and stone
To peaks of solid white filling the bottom of the sky
Far below the passing plane and I, inside

Looking down at these landscapes infinitely varied
In the presence of this monumental unthought harmony
Shaped from such few forms, by such simple rules
I cannot doubt that beauty is intrinsic to the structure of the world
And so is, somehow, indestructible
As is, somehow, my hope

Pepper Trail is a scientist, essayist, and poet. He grew up in upstate New York, and has lived for extended periods in San Francisco, South America, and Polynesia. His writing has appeared in publications as varied as National Geographic, Conservation Biology, High Country News, Oregon PeaceWorker, Open Spaces Quarterly, and this magazine. He has lived in Ashland since 1994, where he works at the National Fish and Wildlife Forensics Laboratory. More of his writing can be found on his website, www.peppertrail.net.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors 126 Church Street, Ashland, OR 97520.

Please allow two to four weeks for reply.



ROGUE VALLEY

Theater

- ↑ The Oregon Shakespeare Festival opens its 2007 with a wide variety of productions: William Shakespeare's As You Like It, Feb. 16th-Oct. 28th; Tom Stoppard's On The Razzle, Feb. 18th-Oct. 28th; Rabbit Hole by David Lindsay-Abaire, Feb. 22th-Jun. 22nd; and a world premiere adaptation by Libby Appel of Anton Chekhov's The Cherry Orchard, Feb. 17th-Jul. 8th. Performances at 1:30 & 8 pm. backstage tours at 10 am. Tues-Sun. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.
- ◆ The Camelot Theater presents *The Dresser* thru Mar. 4th. This is a funny and heartening tale of a life in the theatre by Ronald Harwood, Oscar-winning author of *The Pianist*. The story begins during the German blitz as Sir, the last of the great breed of English actor managers, is having difficulty remembering who and where he is, let alone the lines of King Lear. "A stirring evening [that]...burns with a love of the theatre that conquers all." N.Y. Times. 'Enthralling, funny and touching.' N.Y. Post. \$17 general \$15 seniors and students. Located at Talent Ave. & Main St. Talent. (541) 535-5250
- ◆ Oregon Stage Works presents On Golden Pond thru Feb. 25th. An American classic, this warm, funny and touching story is about family relationships and the making of amends later in life. 8 pm. and Sundays at 2 pm. \$17 Adults / \$10 Students. Previews January 23rd-24th. Preview tickets \$10. Located at 185 A Street, Ashland. (541) 482-2334 or www.oregonstageworks.org.
- ◆ The Oregon Cabaret Theater presents Guys On Ice, Feb. 2nd-April 1st. A couple of guys sitting around in an ice-fishing shanty may seem like an unlikely subject for a musical. but this hilarious and touching show was one of our biggest hits and many patrons have asked us to bring it back. In their Wisconsin accents, Lloyd and Marvin philosophize about life, love, the Green Bay Packers and the "one that got away." Thurs-Mon at 8 pm, Sunday brunch matinee at 1 pm. Sun-Thurs: \$21/23; Fri-Sat.: \$25/27. Located at 1st and Hargadine Streets, Ashland. (541) 488-2902

Music & Dance

Craterian Performances presents a variety of music this month:

On Feb. 6th, Captain Louie offers a family musical for all ages. The Academy Award-winning composer of Wicked and Godspell, Stephen Schwartz, tells the story of a young boy, recently moved to a new neighborhood, who confronts his loneliness on Halloween night by taking an imaginary trip to his old neighborhood, where he hopes to go trick-or-treating with the friends he left behind. Captain Louie won raves from New York critics, who were charmed both by a vibrant score and the show's touching portrayal of a young boy's experience of loss and recovery. Shows 4 & 7 pm.

On Feb. 10th, singer Bernadette Peters performs an evening of show tunes, standards, and contemporary classics. "As an actress,



David Bjurstrom Studio & Gallery will celebrate its 4th anniversary during the Ashland Gallery Association's First Friday Art Walk, Friday, February 2nd, 5–8pm. ("Contemplation" David Bjurstrom).

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

February 15 is the deadline for the April issue.

For more information about arts events, listen to JPR's Calendar of the Arts

singer, comedienne, and all-around warming presence, Bernadette Peters has no peer in the musical theater."—NY Times. 8 pm.

On Feb. 13th, The Italian Saxophone Quartet plays a diverse repertoire ranging from Bach and Scarlatti to Scott Joplin and George Gershwin. Those who attended the concert by the Moscow Chamber Orchestra in 2001 will remember the performance of virtuoso saxophonist Federico Mondelci, whose impassioned performance brought down the house. Now Mondelci is back, with three other master sax players, in the Italian Saxophone Quartet. 8 pm.

On Feb. 15th, SOU's One World Concert Series presents the Taj Mahal Trio. Grammy Award-winning singer and multi-instrumentalist Taj Mahal's voice ranges from gruff and gravelly to smooth and sultry and he plays over 20 instruments, including the National Steel and Dobro guitars. SOU students need to present a valid SOU student body card with photo ID to purchase a discounted student ticket. Current registration is checked when you arrive for the concert. SOU Student tickets are not available for online ordering. 8 pm.

On Feb. 17th Defending the Caveman, the longest-running solo show in Broadway history, spoofs feminism, male sensitivity, biological determinism, and misadventures in the erogenous zone. May contain adult themes and language. 8pm

On Feb. 20th, Doc Severinsen & His Big Band play sizzling jazz and big band tunes. Doc is touring the country with the creme de la creme of his Tonight Show musicians, a 15-piece combo he calls Doc's Big Band.

On Feb. 24th, the three ensembles of the Youth Symphony of Southern Oregon perform classical symphonic music. The mission of the Youth Symphony of Southern Oregon is to provide exceptional performance experiences under the leadership of professional conductors and music coaches.

The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ Chamber Music Concerts presents Czech Nonet on Feb. 9th, 8 pm, and Feb. 10th, 3 pm. Friday evening program: Myslivecek's Divertimento in G Major, Martinu's Nonet no. 2, Lutoslawski's Dance Preludes and Beethoven's Septet in E-flat Major. Saturday matinee program: Mozart's Concertante pour Violin Principale, Roussel's Trio for Flute, Viola and Cello, and Brahms' Serenade for Strings in D Major. Call (541) 552-6154 for tickets. At Southern Oregon University Recital Hall, Ashland. www.sou.edu/cmc

The annual Chinese New Year Parade winds through the streets of Jacksonville on Feb. 17th. 10 am. A cornerstone of the parade is the Chinese New Year dragon, created by Kathy Gong Greene, that is 24 feet long, 9 feet high and mobilized by 6 dragon dancers. Firecrackers are thrown in front of the dragon not only to scare away evil spirits, but to keep the dragon awake, as dragons prefer to hibernate in the winter. The Parade starts at E. Main St., turns north onto 5th St., then west on California St., south on Oregon St. and then back to Main Street. Vantage for viewing is best from side of California St. A presentation of Chinese immigrant life in Oregon will follow at the U.S. Hotel at 11 am. This presentation includes "The China History in Oregon" and "The Gong Family History," a close-up view of one Chinese family's experience in the Rogue River Valley. Free. At 1:30 pm, St. Mary High School's choir and dancers perform. Tickets at the Jacksonville Chamber of Commerce, 185 N.Oregon St., Jacksonville. (541) 899-8118.



Craterian Performances presents Captain Louie by Stephen Schwartz, a wholesome & whimsical show for kids & families, 4 & 7pm Tuesday, February 6th.

♦ St. Clair Productions presents comedian Swami Beyondananda in "A Call For a Worldwide Up-Wising," on Feb. 16th. This show features political and spiritual comedy to encourage peace in the world. On Feb. 24th, bluesman Geoff Muldaur, founding member of the Jim Kweskin Jug Band and the Paul Butterfield's Better Days group, is in concert. Both shows at 8 pm. At the Unitarian Center, 4th and C Streets, Ashland. Tickets and info at 541-535-3562 or www.stclairevents.com

On Feb. 14th, Rogue Valley Symphony offers a Valentine's Day Romance with pianists Kristina Foltz and Alexander Tutunov. 8 pm. The Rogue Valley Symphony is located at 1250 Siskiyou Blvd, Ashland. Call the ticket office at (541) 552-6398

♦ The Southern Oregon Repertory Singers celebrate the music of Mozart with their annual "Mozart's Birthday Bash" on Feb.



Dragon Maker Kathy Gong Greene prepares the Chinese New Year dragon to be seen February 16th launching the Asia Economic Regional Conference at SOU and February 17th in the Chinese New Year Parade in Jacksonville at 10:00am. When completely assembled it will be 24 feet long, 9 feet high and mobilized by 6 dragon dancers.

11th. In addition to a full complement to Mozart's most beautiful compositions, a glass of champagne and Viennese pastry at the intermission completes the birthday celebration. 3pm with a pre-concert lecture at 2 pm. Adults \$20, \$5 students with ID. Call (541) 552-0900 or www.repsingers.org for tickets. At Southern Oregon University Music Recital Hall, Mountain Ave., Ashland.

◆ The Siskiyou Institute presents the Celtic folk music duo, Men of Worth, on Feb. 8th. Men of Worth blend their voices with harmony and support their collection of songs with their varied selection of instruments. Their show is a unique combination of humor, exciting tunes, and soulful, heartfelt ballads. This will be a benefit concert for the Siskiyou Institute's Visiting Artists program which brings musicians into the local schools to teach workshops and master classes. 7:30 p.m. \$10 for adults and \$5 for students. Tickets can be purchased in Ashland at CD or Not CD located on East Main Street. They can also be ordered by calling 541-488-3869 and there will be some tickets available at the door. At the Ashland High School Mountain Avenue Recital Hall, Ashland, www.siskiyouinstitute.com

Exhibition

- ♦ The 30-plus members of the Ashland Gallery Association host a monthly First Friday Art Walk in downtown Ashland and the Historic Railroad District on Feb. 2nd. Refreshments, music and artist demonstrations are offered at many locations along the walk. 5-8 pm. For a free gallery guide, call (541) 488-8430. www.ashlandgalleries.com
- ◆ David Bjurstrom Studio & Gallery celebrates its 4th anniversary on Feb. 2nd, 5-8 pm. The gallery of nationally-recognized western artist, David Bjurstrom, features his newest, original graphite pencil drawings and limited edition prints. In addition to birthday

cake, Rising Sun Farms will offer samples of some of their gourmet products. Located at 64 N. Pioneer St, Ashland. (541) 201-1167 www.bjurstromstudio.com

 The Schneider Museum of Art presents the collected work of David Burnett, called "Measure of Time," and Dennis Dunleavy, called "The Light Becomes Us," thru Feb. 24th. "Measures of Time" features the work of a photojournalist who has traveled the world recording some of the more salient and emblematic moments of the latter-half of the twentieth century. "The Light Becomes Us" shows the work of a documentary photographer and educator who explores the long form, visual narrative tradition. This exhibit documents displaced and repatriated Central American refugee families from 1987 to 1996. \$2 donation. At Southern Oregon University, Ashland. (541) 552-6245



The Siskiyou Institute presents the Celtic folk music duo, Men of Worth, on February 8th At the Ashland High School Mountain Avenue Recital Hall.

- ◆ AMBUS Contemporary Art presents "Well Hung" thru Mar. 9th. Join the artists for art, wine and appetizers, receptions on January 20th and February 16th. 21 N. Bartlett in downtown Medford. (541) 245-3800 or www.AmbusArt.com
- The FireHouse Gallery presents "Illuminance: Mythology and Weird Little Fetishes" thru Feb 3rd. An exhibit of mixed media sculptures uses symbolic language to explore cultural, religious psychological and social issues that women face everyday. Then "Black, White, and the Blues" runs from Feb. 6th-March 2nd. Preview the art to be auctioned at this year's "Black, White, and the Blues" fundraiser benefiting the Galleries of RCC and the Grants Pass Musuem of Art. At Rogue Community College, 214 SW 4th Street, Grants Pass. (541) 956-7339

NORTH STATE

Theater

◆ Redding Convention Center presents several events this month:

On Feb. 6th, Wonderful Town is the tale of two sisters who are fresh off the bus from Ohio and ready to follow their dreams. The girls fall in love and CONTINUED ON PAGE 34 take New York by storm. With a score by Leonard Bernstein, Betty Comden, and Adolph Green, this show is a fast and funny big-city adventure. \$50-30. 7:30 pm

On Feb. 21st, David Copperfield performs two shows to give an intimate evening of grand illusion. Copperfield breaks new ground and takes his art to a personal yet universal dimension. \$51-31. 6 & 9 pm.

On Feb. 22nd, Rent is a theatrical experience that changed Broadway. Winner of the Tony Award for "Best Musical" and the Pulitzer Prize, Rent is about being young, learning to survive, falling in love, finding your voice and living for today. \$54-31. 7:30 pm

Located near downtown Redding, the Center is at 700 Auditorium Drive, Redding. (530) 225-4124.

- ◆ Riverfront Playhouse presents *Noises Off*, Feb. 2nd-16th. 7:30 pm, matinees at 2 pm. \$17-11. Tickets at The Graphic Emporium and reservations by phone at (530) 241-4278. At 1620 East Cypress, Redding. (530) 222-4862.
- ◆ Shasta Community Concert presents "Puttin' on the Hitz!," a musical journey featuring the best of the 1200+ songs written in the lifetime of Irving Berlin, spanning more than 100 years. A dynamic cast of eight singer/dancers plus a quartet of the finest jazz musicians put on their top hats, white ties and tails underneath the stars of a Manhattan skyline. "Irving Berlin has no place in American music. He IS American music."—Jerome Kern. At the Shasta Convention Center, 700 Auditorium Drive, Redding. (530) 247-7355

Dance

◆ Mendocino English Country Dance on Feb. 3rd. English country, community dancing. Live music by Take A Dance. All dances taught by a caller. No partner or special dress are required. Beginners are encouraged. If you like contras or squares you will love English country dancing. 7 pm. Caspar Community Center, Caspar. (707) 964-4826 www.larkcamp.com/ecd

OREGON & REDWOOD COAST

Music

- ◆ The Pistol River Concert Association presents Jim Malcolm on Feb. 10th. Malcolm is best known as the lead singer for "Old Blind Dogs." but was a songwriter and interpreter of traditional Scottish music long before he joined the band. Recently he was chosen Songwriter of the Year at the Scots Trad Music Awards. 8 pm. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848
- ◆ The Eureka Chamber Music Series presents pianist Anton Nel on Feb. 9th. Winner of first prizes in the Naumberg Piano Competition and Joanna Hodges International Piano Competition, along with prizes in the Pretoria and Leeds International Piano Competitions,



On February 5th, The Ross Ragland Theater presents the world-renowned ensemble, Canadian Brass.

Anton Nel returns for his third visit to ECMS. 7:30 pm. A Meet-the-Artists reception afterwards. Adults \$30/ Students \$10/Children \$5. At the Calvary Lutheran Church, 716 South Avenue, Eureka. (707) 445-9650.

Exhibition

- ◆ The Coos Art Museum presents "Speaking in Cloth," art quilts by six Northwest fiber artists thru Feb. 19th. "Fine Focus '06" is a traveling exhibit of 50 small format art quilts juried by nationally known fiber artists. "Quilts of the Past" is on display upstairs are historical quilts from the collection of the Coos Historical & Maritime Museum. \$5 adults, \$2 seniors & students. Coos Art Museum is located at 235 Anderson, Coos Bay, or online at www.coosart.org. (541) 267-3901
- ◆ The Humboldt Arts Council presents the "Orr Marshall Retrospective: A Bridge to Japan" thru Feb. 11th. Orr Marshall received a Japanese government scholarship to study at the National University of Fine Arts in Tokyo, then lived in Japan for five years. Feb. 3rd-Mar. 25th, two new exhibits arrive. "Interior Histories" is a study of human psychology and anatomy-the way forms fit together and divide, evolve and decay. These images refer to the body's permeable yet resilient flesh-and to systems this flesh hides. And "Surveillance" creates a haunting sense of movement, and the spontaneous and random intersecting of strangers. A regional photography competition & exhibition, "The 6th Annual Northwest Eye," runs from Feb. 15th-April 8th. Outdoors thru June 30th. "Works in Iron" by Frederick Hazard" occupies the sculpture garden, highlighting the found-object iron sculptures of Frederick Hazard. And "Meet Morris: An Introduction through His Art" runs thru Feb. 25th in the Youth Gallery. At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

KLAMATH

Music

 The Linkville Players present John Patrick's comedy, The Curious Savage, thru Feb. 3rd. The story of how greedy children are thwarted when their wealthy stepmother joins forces with a variety of harmless social misfits in the sanitorium to which she has been committed. 8 pm. At The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 882-2586

The Ross Ragland Theater presents several shows this month:

On Feb. 1st, David Kaplan, juggler, magician, inventor, musician, deadpan physical comedian, performs his one-man variety show. Inspired by the antics of Peter Sellers, Victor Borge and Maxwell Smart, Kaplan has opened for Dennis Miller, Leon Redbone, Harry Blackstone, Jr. and the Smothers Brothers. \$35-22.

On Feb. 5th, the world-renowned ensemble, Canadian Brass, perform. Hailed as "the men who put brass music on the map", Canadian Brass has made the brass quintet an exciting vehicle for serious concert music. \$38-26.

On Feb. 9th, 3 Redneck Tenors present a pure distillation of down-home laughs and big city music. This new breed of tenors proves you can mix light beer with Carmen and NASCAR with La Boheme. \$38-26.

On Feb. 16th, The Lettermen celebrate a legacy of over 45 years of unique harmony and deliver a valentine of chart-topping love songs. \$38-26.

On Feb. 28th, 10 Foot 5 presents "Buckets and Tap Shoes," a unique troupe of musicians, percussionists and rhythm tap dancers, who create an amazing dance experience with buckets, barrels, and metal cans. \$35-22.

All shows at 7:30 pm. For some shows, \$10 for children 12 and under. The Ross Ragland Theater is at 218 N. 7th St., Klamath Falls. www.rrtheater.org

U MIP O U/A

Music

- ♦ On Feb. 8th-6th, "Jazz in Jacoby 2007" offers an evening concert with The Stolen Sweets. The Stolen Sweets deliver a unique brand of vintage swing jazz, with abundant doses of coy stage antics and sideways glances as they play. 7 pm. At Jacoby Auditorium, Umpqua Community College, Roseburg.
- ♦ The Roseburg Community Concert Association presents pianist Eric Himy in concert on Feb. 18th. Himy is world-renowned for his elegant delivery as he performs works from the classical to the modern. 2pm. \$20 for adults, \$10 for students. At Jacoby Auditorium, Umpqua Community College, Roseburg.

Exhibition

◆ Umpqua Community College presents Bean Gilsdorf's Mixed Media Installation, thru Feb. 15th. Artist's Reception Feb. 15th. Umpqua Community College, Whipple Fine Arts Center, 1140 Umpqua College Road, Roseburg. (541) 440-4692

As It Was

Stories from the State of Jefferson

Educational Guns

Sarah Swaney

Finding money to buy school supplies in Central Oregon during the 1920s took as much ingenuity as it does now.

Every fall, Dorothy McCall drove from her ranch on the Crooked River to the Palace Pool Hall in Bend. She would lay a beautiful pair of gold and mother-of-pearl Smith and Wesson revolvers on the pool hall counter. The owner, Mr. Klein, would hand her \$100; then the pistols were locked into the pool-hall safe.

Late in the fall, after the harvest, Mrs. McCall returned to Bend. Into Mr. Klein's hands she placed \$100 and out of the safe came the guns.

One fall at the pool hall, Mrs. McCall noticed a man watching her who she thought was "one of the most evil looking characters she had ever seen." She whispered to the pool hall owner, "Won't men like that break open the safe some night and take my gold guns?" Mr. Klein laughed loudly, patted her on the shoulder and said, "Well, Mis' McCall, that's your headache."

Mr. Klein never charged interest and Mrs. McCall always got her revolvers back. What she called her "educational guns" helped pay for the school supplies of a future governor of Oregon and his siblings.

Source: McCall, Dorothy Lawson. Ranch Under the Rimrock. Portland, Oregon, 1968. Tuesday November 7, 2006

Enoch Smith's Dry-land Farming Success

Alice Mullaly

I and use planning decisions are often based on the productivity of the land. Few people today would consider the brush-lands to the west of Gold Hill, Oregon to be of much agricultural value, especially without irrigation.

But in 1910 Enoch [EEE-nock] Smith set out to prove a four-acre, brush-land farm could work. And by September of 1912, he was ready to prove his point. Without irrigation, Smith had managed in two years to hybridize and grow a variety of plants.

His wheat straws were six feet high with six-inch heads of wheat, yielding at least one hundred bushels to the acre. Wheat growers around the region were begging for seed. Smith also raised an abundance of truck crops without irrigation. One of his secrets to success was his own formula for fertilizer. But that he refused to reveal.

Smith, at age sixty-five, was proving what he had proposed most of his life—that on small parcels of land usually thought unfit for agriculture, a bountiful harvest of truck and grain crops could be raised.

With renewed interest in locally grown foods and a shrinking supply of farmland, Enoch Smith's lessons may need to be repeated.

Source: "Works Wonders with Four Acres of Land," Medford Mail Tribune, September 5, 1912, p.3.

The Baldwin Hotel Museum

Margaret LaPlante

Recently the Baldwin Hotel Museum in Klamath Falls, Oregon was rededicated and celebrated its 100th anniversary.

George Baldwin spent \$20,000 in 1906 to build a hardware store. The ground floor housed his hardware store and the upper floors were outfitted for offices and apartments.

In 1910, George converted the building into a first-class hotel. The Klamath Republican newspaper reported the Baldwin Hotel was "one of the best appointed and equipped hotels in the State of Oregon."

George continued to operate his hardware store in a different location. He eventually pursued a career in politics and in 1916 was elected State Senator.

George's daughter, Maud, opened a photography studio on the fourth floor of the hotel. In the 1960s, 2000 of her glass

plate negatives were found in a small, unused room. Many of those are on display at the museum today.

It was at the Baldwin Hotel that President Teddy Roosevelt signed the law creating the first wildlife refuge in the United States. That refuge is still in existence today and is known as the Tule Lake National Wildlife Refuge. In the lobby of the Baldwin Hotel, President Roosevelt also signed the documents making Crater Lake a national park.

Source: Foster, Doug. "The Baldwin Hotel Museum." Southern Oregon Heritage Today. Feb. 2000, vol. 2 no 2 pps. 8-13; www.byways.org.

IM

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series chief writer and script coordinator is Dr. Craig Stillwell a Ph. D. in History from the University of Notre Dame, now an instructor at Southern Oregon University. The team of writers includes published authors, university students and staff members from other historical societies in Southern Oregon and Northern California. As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am following the Jefferson Exchange; and during The Jefferson Daily on Classics & News and Rhythm & News.

Theatre From p. 30

close and even conversed with the Jesuit spy, Edmund Campion.

Greenblatt has drawn fire for spinning these webs of what-if's. You don't arrive at objective truth by piling up guesses, after all. But then no single critical approach

will ever fully account for Shakespeare's What Greenblatt's study contributes is an intuitive grasp of this elusive artist, whose limitless art keeps making "room for what it would at first glance seem to exclude."

In tackling The Merchant of Venice, for example. Greenblatt describes the symbolic power of the Jew in England's "imaginative economy" and takes a look at the earlier, one-dimensional play, The Jew of Malta, by

Shakespeare's rival, Marlowe. He touches on the paradoxical role of usury in England's fiscal economy, where it was both stigmatized and esteemed and reminds us that Will's father was twice accused of usury. Finally he reconstructs the horrific and probably wrongful execution of the Queen's Jewish physician, which Shakespeare might well have witnessed, which might well have stimulated in him the same mix of contempt and empathy that informs the troubling play he was yet to write.

Whether or not Will's northern sojourn occurred, whether or not Shakespeare was acquainted with one particular Catholic martyr, or attended a Jew's execution. rumors of torture meted out to Catholic sympathizers and eye-witness accounts of brutal executions did ripple across England, offending sensibilities as well as terrifying them, emphasizing caution and secrecy as the only way to survive.

And Shakespeare was a survivor. "Money is a kind of poetry," said the modern American poet, Wallace Stevens, who doubled as an insurance executive. It seems William Shakespeare would have agreed. Despite his early relegation to the role of outsider, even outlaw, the persona that finally dominates Will in the World deliberately and diligently amassed a large fortune in order to finish his life as a provincial bourgeois. Rejecting the bohemian hedonism of his literary contemporaries in London, he led a conservative life, politically and fiscally. Perhaps the man's personal parsimony didn't contradict so much as anchor and protect the poet's imaginative generosity.

In a definitive moment in Shakespeare's life, Greenblatt imagines Will's entrance into London for the first time, a somewhat Catholic young man from the provinces setting foot on London Bridge as the rotting heads of traitors glower down on him from their poles, silently urging "strategies of concealment and evasion." It's no wonder Shakespeare opted to play it safe, and leave behind so little evidence of himself, either in history or in his amazing work.

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If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, Throwing Knives (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

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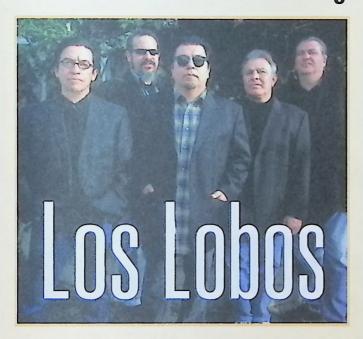




2006-2007

Cascade Theatre / Jefferson Public Radio Performance Series

This month at Redding's Historic Cascade Theatre



February 15, 2007 / 8pm

os Lobos will take us back to their roots with a rare acoustic concert performed on traditional Mexican instruments. The concert will feature a combination of Los Lobos classics and traditional songs from across Latin America. It has been a remarkable career for the four Chicano musicians from Garfield High in East Los Angeles: David Hidalgo, Cesar Rosas, Louie Perez and Conrad Lozano, with the addition of Steve Berlin in 1983. This multi-Grammy award winning group began their career playing Tejano and Mexican folk music but soon gained recognition when they began incorporating a variety of soul, blues, R&B and rock into their melting pot of music. They achieved commercial success in 1987 with their international number one hit single, La Bamba, which sold over two million copies. Los Lobos' music paints a vibrant sonic mural of their Mexican-American heritage and turns wherever they play into an East L.A. house party - delivering a joyous, big-hearted, richly textured evening that has audiences on their feet dancing and asking for more.



Moscow Festival Ballet

February 18, 2007 / 8pm

lending together the classic tenets of Russia's Bolshoi and Kirov ballets, legendary Bolshoi principal dancer, Sergei Radchenko, founded the Moscow Festival Ballet in 1989 to tremendous acclaim. This brave new company, under Radchenko's distinguished leadership, extols the great Russian traditions of form and production with modern flair.

Through this energetic pairing of past and present, the company breathes new life into Tchaikovsky's storied classic, *Swan Lake*. Since its inception, the Moscow Festival Ballet has received extraordinary receptions during their tours across Europe, Asia and the U.S.



Tickets and information at www.cascadetheatre.org or at (530) 243-8877



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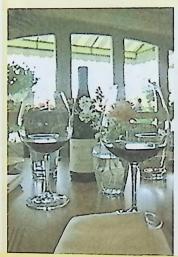
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